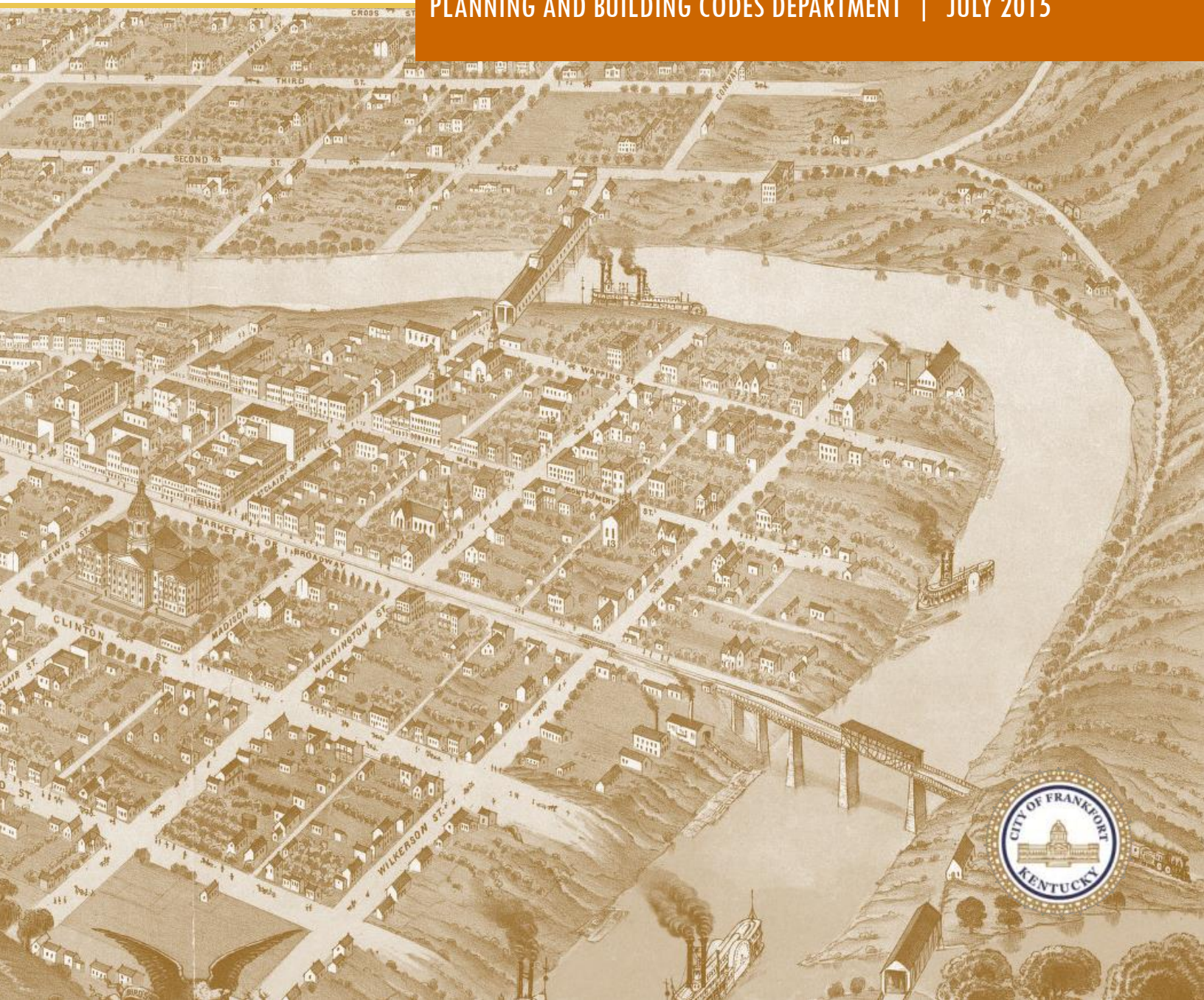
SPECIAL HISTORIC ZONING DISTRICT

DESIGN GUIDELINES

FRANKFORT, KENTUCKY

PLANNING AND BUILDING CODES DEPARTMENT | JULY 2015



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CITY OF FRANKFORT, KENTUCKY

JULY 2015

PLANNING AND BUILDING CODES DEPARTMENT
CITY OF FRANKFORT
315 WEST SECOND STREET
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SPECIAL THANKS TO
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FUNDING
This publication was funded in part with Federal funds from the National Park Service, U.S. Department of the Interior, and administered by the Kentucky Heritage Council. The contents and opinions do not necessarily reflect the views or policies of the Department of the Interior, nor does the mention of trade names or commercial products constitute endorsement or recommendation by the Department of the Interior. The U.S. Department of the Interior prohibits discrimination on the basis of race, color, national origin, disability, or age. Any person who believes that he or she has been discriminated against should contact: Office of Equal Opportunity, U.S. Department of the Interior, National Park Service, 1849 C Street NW, Washington, D.C. 20240.

Cover Photo: Bird's eye view of the city of Frankfort, the capital of Kentucky, 1871. Library of Congress, Geography and Map Division.

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1. INTRODUCTION

IN THIS SECTION

1.1 HISTORIC PRESERVATION IN FRANKFORT

The City of Frankfort has a rich history that is reflected in its diverse collection of buildings, structures, and landscapes. These irreplaceable resources define the character of our community and serve as visual anchors that provide a link to our past.

The City of Frankfort recognizes the power of such places in defining our unique community identity and encourages their preservation and use. In fact, recognition of the importance of preservation is woven into the City of Frankfort-Franklin County Comprehensive Plan, which stresses the importance of promoting the "stability, preservation, and vitality" of existing neighborhoods by establishing stabilization, improvement, and revitalization programs; maintaining existing structures and providing incentives for rehabilitation; and preserving historic buildings and areas that contribute to community character.

Through the Planning and Building Codes Department, the City of Frankfort has established preservation planning programs and processes and routinely works with organizations and private property owners to meet the goal of preserving, protecting, and celebrating our historic places. Recognizing the City of Frankfort's commitment to historic preservation, the City has been designated as a Certified Local Government by the Kentucky Heritage Council and National Park Service, linking it to communities throughout the Commonwealth that share the goal of protecting local history.

THE CERTIFIED LOCAL GOVERNMENT PROGRAM

A Federal-state-local partnership authorized by Congress in 1980, the Certified Local Government (CLG) program falls under the guidance of the National Park Service and is administered locally by the Kentucky Heritage Council (State Historic Preservation Office). Designed to encourage proactive efforts by municipalities to plan for and protect our irreplaceable historic places, the CLG program helps ensure that historic preservation is appropriately integrated into local planning and decision-making processes and provides communities such as Frankfort with a network of technical support.

As a designated CLG community, the City of Frankfort is required to meet the requirements of the program, which include:

- Adopting and enforcing a local historic preservation ordinance that supports designation and protection of historic properties;
- Establishing and maintaining an adequate and qualified architectural review board;
- Maintaining a system for the survey and inventory of historic properties; and
- Providing for adequate public participation in the local historic preservation program.

LOCAL DESIGNATION AS A PRESERVATION STRATEGY

As has been demonstrated by the CLG program, protection of historic properties is best accomplished at the local level where historic preservation can be woven into the fabric of local planning efforts. It is also at the local level where the value of preservation and related priorities are defined directly by the community, which drives the direction of guidelines put in place to safeguard our historic assets.

Among the most effective and proven of local preservation tools is the historic zoning district, a planning mechanism designed to protect the historic architectural character of individual sites and neighborhoods through a guided design review process. Three such local historic zoning districts have been established in Frankfort under Article 4 of the City of Frankfort Zoning Regulations: the Central Business (CB) Zoning District (4.24), the Special Historic (SH) Zoning District (4.40), and the Special Capital Zoning District (4.41). Design review within these areas is administered under Article 17 of the Zoning Regulations, which establishes the Architectural Review Board (ARB), outlines guidelines for exterior changes within the districts, and formalizes the process for seeking approval for exterior changes within local historic districts.

Local Historic Districts

Local historic zoning district designation broadly seeks to define and protect historic sites and neighborhoods. Specifically, such districts are established "to protect certain areas of the City of Frankfort having significant historic or architectural character by granting the Architectural Review Board the power to review permits for all variances, conditional use permits, construction, demolition, or moving of structures within the district." These areas are among the most historically and/or architecturally significant in Frankfort and, as such, warrant particular consideration in protecting their unique character.

The goal of establishing local historic districts and reviewing proposed projects within them is not to freeze time, delay changes, or prevent improvements to the community. In fact, when preservation is provided for in a meaningful way through a historic zoning district, it promotes a vibrant, culturally-rich community that supports appropriate changes and allows for the contemporary use of historic buildings in a responsible and sensitive way that respects the larger community's agreed-upon goals and priorities.

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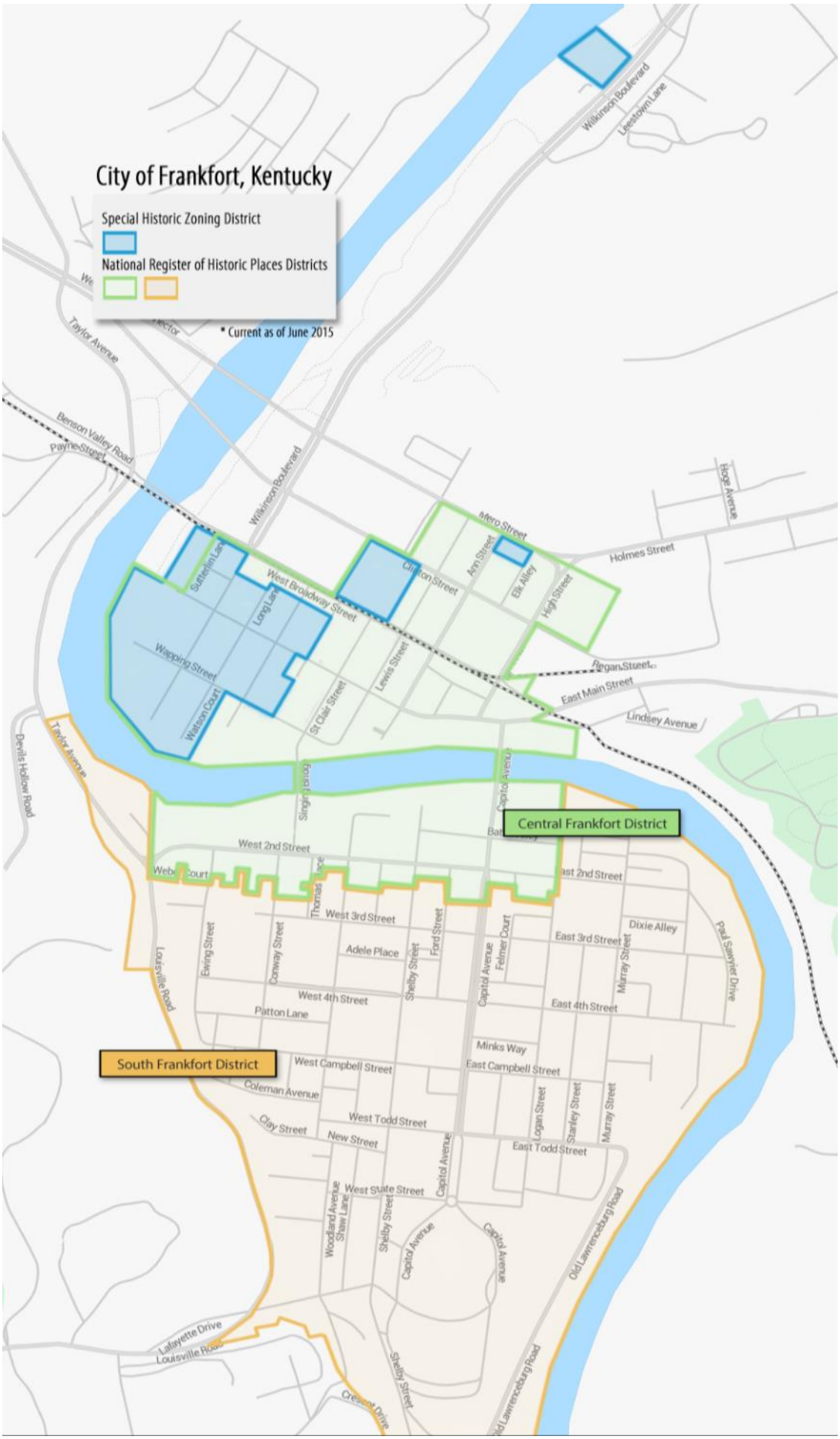
HISTORIC ZONING DISTRICT DESIGNATION VS. THE NATIONAL REGISTER OF HISTORIC PLACES

Many of the properties locally designated as part of a local historic zoning district are also located in the Central Business Historic District or the South Frankfort Historic District, which are listed in the National Register of Historic Places. Administered by the National Park Service, the National Register of Historic Places is an honorary listing that provides recognition to historically and architecturally significant places throughout the nation. It imposes no obligations upon the property owner to restore properties, open them to the public, or maintain them in certain ways.



Overview map of the City of Frankfort showing the relationship between designated Special Historic zoning areas and the city's National Register of Historic Places-listed historic districts. Additional maps are available in Appendix B.

Benefits of Historic Preservation

Historic preservation is about more than preserving individual pieces of our history. It is about enhancing our neighborhoods, promoting our community identity, and leveraging our historic places as cultural and economic assets that serve not only as visual links to our past but also as viable, sustainable components of the future. Through such activities, our historic places contribute to the long-term stability and cultural, social, environmental, and economic vitality of our community.

- *Preservation Supports Strong Communities*

  Designation and preservation of local historic districts strengthens neighborhoods by protecting their character and preventing unwelcome changes, which support and enhance property values, promote community identity and pride, and make historic neighborhoods unique and desirable places to live and work.

- *Preservation Supports Sustainable Initiatives*

  Historic preservation is inherently linked with sustainable development and environmental stewardship. Through preservation, communities are able to take advantage of existing infrastructure and reduce energy use and waste associated with new development.

- *Preservation Supports the Local Economy*

  Historic preservation has the power to leverage private capital, revitalize areas, foster small business growth, and stimulate a wide range of economic opportunities. Historic preservation, on average, also creates more jobs than new construction.

- *Preservation Supports Tourism in the Commonwealth*

  Historic preservation promotes the retention of unique community features and sites, historic neighborhoods, and vibrant commercial districts, the total of which draws heritage travelers seeking special experiences in local communities.

- *Preservation Supports Learning Opportunities*

  As tangible assets of our past, historic places provide an unmatched opportunity for first-hand understanding of the history, art, and architecture of our community.

Preservation Incentives for Property Owners

Beyond benefits for the larger community, numerous incentives exist for individual property owners restoring or rehabilitating historic properties in Frankfort. Among these incentives are the three most commonly used programs described below:

- *Federal Historic Rehabilitation Tax Credit*

  Administered by the National Park Service, the Federal Historic Rehabilitation Tax Credit program provides a 20% Federal investment tax credit for the qualified rehabilitation of a certified historic property. Such a property must be income-producing and listed in the National Register of Historic Places, and the rehabilitation must be certified by the National Park Service.

- *Kentucky State Historic Preservation Tax Credit*

  Administered by the Kentucky Heritage Council, this program provides a credit of up to 30% of qualified rehabilitation expenses for owner-occupied residential properties or up to 20% for all other properties. Properties must be listed in the National Register of Historic Places or located within a National Register historic district, and the rehabilitation must be reviewed and approved by the Kentucky Heritage Council.

- *City of Frankfort Property Tax Moratorium*

  The City of Frankfort offers a tax moratorium program for qualified restoration, rehabilitation, and stabilization, which maintains property taxes at the pre-improvement assessment value of the property for five years. Commercial properties or mixed-use buildings must be at least 25 years old and residential buildings must be at least 50 years old, listed in the National Register of Historic Places, located within a historic zoning district, or be in an area designated as an urban development area under KRS Chapter 99.

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HISTORIC PRESERVATION INCENTIVES IN KENTUCKY

For more information on available preservation incentives, contact the Planning and Building Codes Department or the Kentucky Heritage Council (KHC). KHC's Tax Credits & Incentives page also provides valuable information and data: http://heritage.ky.gov/incentives/

1.2 UNDERSTANDING THE DESIGN GUIDELINES

Each locally designated historic zoning district in Frankfort is subject to a variation of the regulations for exterior work included in Article 17 of the Zoning Code, which provide a framework for achieving the design goals and objectives of the community.

These design guidelines have been developed specifically for properties within areas designated as local historic zoning districts to provide a common language for navigating and understanding Article 17 regulations. Drafted with input from property owners, these guidelines represent the vision of the community in maintaining its historic character and provide the standards that help to achieve the goals of that vision. It is important to note that the guidelines are not intended to dictate specific solutions; rather, the guidelines are intended to provide a range of appropriate responses to specific design issues.

The guidelines have been developed in recognition of the critical role that property owners play in ensuring that the historic fabric of properties in historic districts is appropriately preserved. As stewards of historic properties, those caring for them must make daily decisions on how best to accommodate modern-day needs while undertaking maintenance and rehabilitation of character-defining features and materials. While such decisions should be made with the historic value of the building in mind, they must also be grounded in sound and practical guidance. Rooted in accepted preservation standards, the guidelines serve this role and provide a common language and consistent direction for all parties that work with historic buildings (e.g., property owners, ARB members, City staff, and contractors) in local historic districts. Specifically, the design guidelines:

- Clarify preservation standards for property owners to enable them to make informed decisions;
- Provide an agreed-upon community-values approach for the treatment of historic places;
- Foster coordination among architects, contractors, and others that work on historic buildings; and
- Provide a consistent basis for the ARB to make defensible decisions during design review.

APPLYING THE GUIDELINES

Chapters 1–3 of this document apply broadly to all properties in Frankfort's local historic districts. Chapters 4–8 apply *only* to properties in Special Historic (SH) Zoning Districts.

The Purpose of Design Guidelines

There are often many misconceptions about the purpose and goals of design guidelines. As such, before referencing the guidelines for a project, it is important to understand what the design guidelines are intended to do and what they do not try to do. Additional clarification can be provided by the Planning and Building Codes Department upon request.

DESIGN GUIDELINES DO:

- Provide a framework for the community to achieve its vision for retaining an area's historic character;
- Provide flexible, goal-oriented approaches to addressing the particular needs of an individual property;
- Provide guidance for accommodating contemporary use of a building while maintaining its historic character;
- Reduce the potential for adverse impacts resulting from inappropriate treatments; and
- Promote consistent, defensible decision-making by property owners and the ARB.

DESIGN GUIDELINES DO NOT:

- Stipulate prescribed levels of required maintenance;
- Require involuntary rehabilitation or restoration;
- Regulate the use of a property;
- Make recommendations for changes to a building's interior;
- Stipulate the use of specific paint colors;
- Stipulate the use of specific products; or
- Dictate a specific outcome.

GUIDING PRINCIPLES

The design guidelines have been developed in reference to the *Secretary of the Interior's Standards for the Treatment of Historic Properties (*hereafter referred to as the *Standards*). Developed by the National Park Service, the *Standards* provide a broad framework intended to promote responsible preservation practices that respect and protect our historic places. This framework serves as the national standard for working with historic places and forms the foundation for specific guidance included in local design guidelines throughout the country; this includes in the City of Frankfort, where the *Standards* provide the rationale for the language presented in Article 17 of the City of Frankfort's Zoning Code, which outlines design review procedures for the city's historic districts, and the content presented in this document.

The *Standards* present four accepted treatment philosophies for historic properties: preservation, rehabilitation, restoration, and reconstruction. Of these, rehabilitation is the most commonly used approach. As defined by the National Park Service, rehabilitation is:

> "the act or process of making possible a compatible use for a property through repair, alterations, and additions while preserving those portions or features which convey its historical, cultural, or architectural values."

Put simply, rehabilitation allows for modern-day use of historic buildings and structures while also retaining their most important historical and architectural features. This is accomplished through appropriate maintenance of historical materials and carefully-considered, well-planned changes that support continued use of our historic places.

The *Standards* include 10 guiding principles for rehabilitation of historic places. Purposely broad so as to be applicable to all types, styles, and vintages of properties, the rehabilitation standards provide a consistent structure for selecting the most appropriate path forward in working with historic buildings, structures, and landscapes. These principles are integrated into the guidelines found throughout this document.

Secretary of the Interior's Standards for Rehabilitation

1. A property shall be used for its historic purpose or be placed in a new use that requires minimal change to the defining characteristics of the building and its site environment.
2. The historic character of a property shall be retained and preserved. The removal of historic materials or alteration of features and spaces that characterize a property shall be avoided.
3. Each property shall be recognized as a physical record of its time, place, and use. Changes that create a false sense of historical development, such as adding conjectural features or architectural elements from other buildings, shall not be undertaken.
4. Most properties change over time; those changes that have acquired historic significance in their own right shall be retained and preserved.
5. Distinctive features, finishes, and construction techniques or examples of craftsmanship that characterize a property shall be preserved.
6. Deteriorated historic features shall be repaired rather than replaced. Where the severity of deterioration requires replacement of a distinctive feature, the new features shall match the old design, color, texture, and other visual qualities and, where possible, materials. Replacement of missing features shall be substantiated by documentary, physical, or pictorial evidence.
7. Chemical or physical treatments, such as sandblasting, that cause damage to historic materials, shall not be used. The cleaning of surfaces, if appropriate, shall be undertaken using the gentlest means possible.
8. Significant archaeological resources affected by a project shall be protected and preserved. If such resources must be disturbed, mitigation measures should be undertaken.
9. New additions, exterior alterations, or related new construction shall not destroy historic materials that characterize the property. The new work shall be differentiated from the old and shall be compatible with the massing, size, scale, and architectural features to protect the historic integrity of the property and its environment.
10. New additions and adjacent or related new construction shall be undertaken in such a manner that if removed in the future, the essential form and integrity of the historic property and its environment would remain unimpaired.

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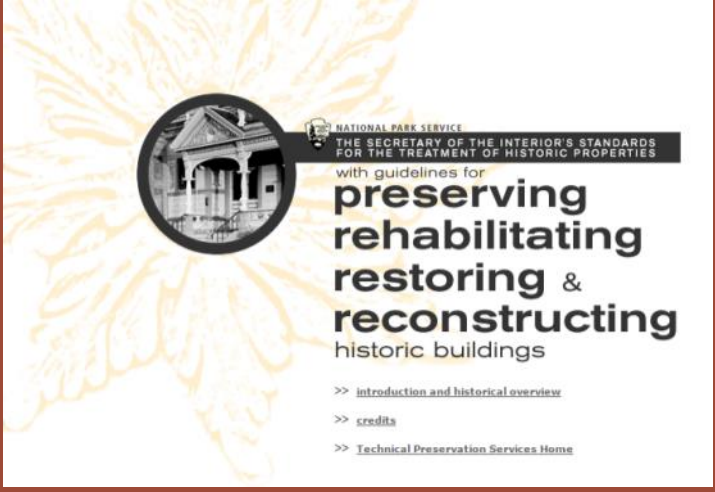
NATIONAL PARK SERVICE AND THE STANDARDS FOR THE TREATMENT OF HISTORIC PROPERTIES

Over the years, the United States Department of the Interior, through the National Park Service, has developed various publications and other forms of guidance related to the *Standards* in order to provide user-friendly guidance to the public and those that work with historic properties.

Presently, the most comprehensive guidance for the *Standards* is an interactive website maintained by the Technical Preservation Services division of the National Park Service: http://www.nps.gov/tps/standards/four-treatments.htm. This website walks the user through the decision-making process and provides guidance on accepted preservation treatments and strategies for buildings, structures, and landscapes.



Additional guidance is provided on the website for those using the *Standards* and rehabilitation guidelines to pursue Federal Historic Rehabilitation Tax Credits through the National Park Service.

Other guidance incorporated into this document comes from related National Park Service materials such as the Preservation Briefs (http://www.nps.gov/tps/how-to-preserve/briefs.htm), a collection of more than 40 easy-to-read publications that provide guidance for common issues faced in preserving, rehabilitating, and restoring historic places, from repairing wooden windows to making historic buildings accessible. Also considered in the development of guidelines presented in this document are the National Park Service's *Illustrated Guidelines on Sustainability for Rehabilitating Historic Buildings* (http://www.nps.gov/tps/sustainability.htm), developed in 2011, as a comprehensive update to the guidance related to energy conservation originally included in the 1992 version of the *Secretary of the Interior's Standards for Rehabilitation and Illustrated Guidelines for Rehabilitating Historic Buildings*.

Prepared in 2011, the *Illustrated Guidelines on Sustainability for Rehabilitating Historic Buildings* provide a framework for addressing sustainability and improving energy conservation.

Applying the Standards

As noted, the *Standards* were developed by the National Park Service to provide a broad philosophical framework for all properties rather than exact guidance for very specific issues. As described by the National Park Service:

> "The Standards are neither technical nor prescriptive, but are intended to promote responsible preservation practices that help protect our Nation's irreplaceable cultural resources. For example, they cannot, in and of themselves, be used to make essential decisions about which features of the historic building should be saved and which can be saved. But once a treatment is selected, the Standards provide philosophical consistency to the work."

The *Standards* serve as the mechanism for formulating the design guidelines in this document, which address specific issues for a particular place, and also serve as the mechanism by which the appropriateness and applicability of the guidelines are evaluated by property owners, the City of Frankfort Planning and Building Codes Department, and the Architectural Review Board. Distilled into the most fundamental concepts included in the *Standards* and promoted by the National Park Service, the principles applied in the definition of these guidelines include:

- Planning projects with an understanding of a building's significant architectural features;
- Understanding how a project potentially affects the larger community setting in which it is located;
- Preserving significant historic features and materials through regular, appropriate maintenance;
- Repairing durable historic materials rather than replacing them;
- Replacing deteriorated or missing components and features, when appropriate, with in-kind materials;
- Designing alterations and additions so that they do not cover or destroy significant features;
- Avoiding irreversible damage to historic materials and features; and
- Incorporating sustainable products and technologies when appropriate.

USING THE GUIDELINES

The design guidelines serve as a user-friendly complement to the legal direction provided in Article 17 of the City of Frankfort's Zoning Code, reinforcing and expanding the information therein to more comprehensively address issues affecting historic properties in local historic districts. It is important to note, though, that the guidelines are designed to be applicable to all building styles and types and are not intended to address rare and unusual situations.

Property owners should consult the guidelines for any project that affects the exterior of a property within a local historic district, from maintenance and repair to construction of an addition, as well as new construction and demolition. It is important that the guidelines be consulted early in the planning process (for more information see *Chapter 2. Project Planning and Design Review*) in order to avoid getting too far along with a project that might be considered inappropriate. Such early review can help save time and money in receiving approval for a project.

The guidelines are likewise intended for use by the Architectural Review Board. While the ARB must consider the particular circumstances and context of a specific property for any individual review, the ARB uses the guidelines as a basis for their approval or denial of a proposed project to ensure it employs an appropriate approach. Use of the guidelines helps ensure that such review is conducted according to consistent, fair, and well-publicized standards.

Organization, Format, and Language

This document is organized into three distinct sections that walk the user through interpreting and applying the guidelines:

- *Section 1 (Chapters 1–3):* Section 1 presents the rationale for the guidelines, the framework for understanding community character, and an outline for engaging the design review process.
- *Section 2 (Chapters 4–8):* Section 2 presents specific guidelines for maintenance and rehabilitation of existing structures, new construction and demolition, and changes to a property's setting.
- *Section 3 (Appendices)*: Section 3 presents additional reference materials such as a glossary, bibliography, and forms associated with the design review process.

USE THE GUIDELINES WHEN PLANNING TO:

- Alter, restore, or replace exterior features;
- Install new cladding materials;
- Replace windows or doors or add a new window or door opening;
- Install exterior energy-efficient measures such as solar collectors;
- Construct an addition;
- Construct a new building (including outbuildings);
- Demolish, in whole or in part, an existing building; or
- Relocate an existing building.

Who Uses the Design Guidelines?

- *Property Owners and their Design Professionals*

  Property owners (in association with their chosen architects, engineers, and other contractors) use the guidelines when planning and undertaking a project in order to ensure it meets the intent of the applicable guidelines.

- *City of Frankfort Planning and Building Codes Department Staff*

  Staff of the Planning and Building Codes Department use the guidelines when providing guidance to property owners, determining if administrative approval is appropriate for a project, and making recommendations to the Architectural Review Board.

- *Architectural Review Board Members*

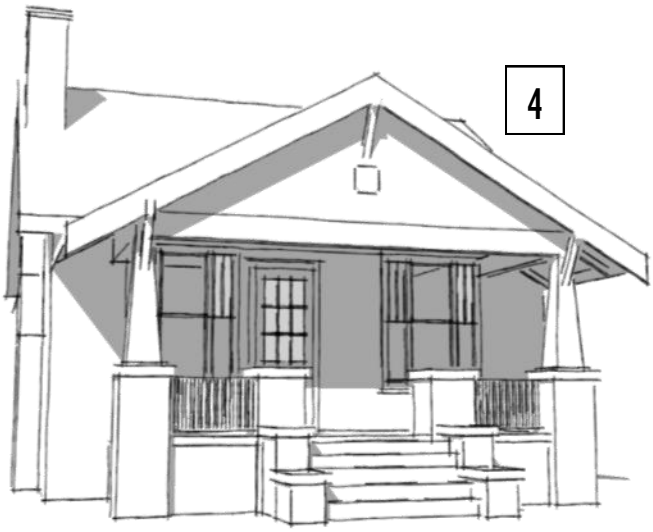
  Members of the Architectural Review Board use the guidelines when reviewing proposed exterior alterations by applicants in order to determine if the project should be approved or denied based on the proposal.

- *Community Members*

  The public uses the guidelines to express desires for their neighborhood and the larger community and to help guide the direction of future changes and development.

Anatomy of a Design Guideline

Each section of the guidelines follows a standard outline that provides an easy-to-navigate, tiered arrangement, which ties together individual points of guidance under important concepts. Such an arrangement places an emphasis on understanding how individual points of guidance relate to one another, making their relevance more readily apparent. An example follows:



1 **PORCHES**

Porches are both a significant aesthetic and functional component of a building, and many areas of the community are defined by the rhythm of porches along the streetscape.

2 1. Retain and preserve original porches, including individual components.

3
- Maintain all porches that contribute to the historic character of the building, including individual components such as railings, balusters, and steps.
- Maintain paint and stain on wood components in order to provide a weather-resistant protective coating.

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1 *Section Title*: Each section begins with a brief explanation of the topic, its importance, and a summary statement on important principles.

2 *Guideline:* Within each section, individual guidelines provide direction for specific project components.

3 *Clarification*: Points of clarification under each guideline reinforce the principal concept and provide additional guidance regarding treatments.

4 *Illustrations*: Each section is fully illustrated with line drawings and representative photographs.

The language presented in the guidelines has been purposely selected to convey specific meanings. The following definitions are particularly important to keep in mind in applying the guidelines:

- *Appropriate/Recommended/Encouraged:* These terms denote suggested design solutions that are known to be compliant with preservation principles. Applicants may also propose alternatives.
- *Shall:* "Shall" means that compliance with that particular guideline is required unless unusual circumstances apply, which the applicant must be able to demonstrate.
- *Shall Not/Prohibited*: "Shall not" and "prohibited" mean that an action is impermissible and would not be approved by the Architectural Review Board.

Special Information

While a great deal of information is presented in the body of this document, items of particular interest or reinforcement are frequently presented in highlighted sidebars for the benefit of the reader. These are further denoted by specific icons:

! *Noteworthy information for the property owner*

? *Suggestions for additional guidance and technical information*

* *Additional guidance on issues of sustainability*

1.3 PRESERVATION AND SUSTAINABILITY

The City of Frankfort recognizes sustainability as a critical issue affecting the entire community, from our environmental health to our social well-being. The City also recognizes the intimate and critical connection between historic preservation and sustainability, mutually-reinforcing practices that together support the betterment of our community. To this end, the City has integrated flexible, solution-oriented approaches for balancing mutually-beneficial goals of sustainability and historic preservation into the content of the design guidelines.

EMBRACING PRESERVATION AS A SUSTAINABLE PRACTICE

Historic preservation and sustainability have always been closely linked, and historic preservation in and of itself is a sustainable practice to be embraced by the community and property owners alike. The reasons for embracing the preservation of historic buildings as a sustainable practice are multitude and start with an understanding of original design features that promote energy efficiency. For example, historic buildings were typically designed for their particular environment, which influenced the placement of porches, windows, and other features that connect the building to its setting. The introduction of these features was typically a very conscious decision intended to maximize their effectiveness, allowing buildings to take advantage of passive features such as natural shade and carefully-placed window and door openings that provided efficient, natural ventilation and lighting. Or, consider architectural features such as the prismatic glass blocks historically found above the doorway of early-twentieth century storefronts. These blocks were cast with prisms inset along one side to disperse sunlight deep into the long, narrow interior of the store, magnifying the effect of the natural light between 5 and 50 times. With the rise of ever-present electricity, however, such features fell out of favor.

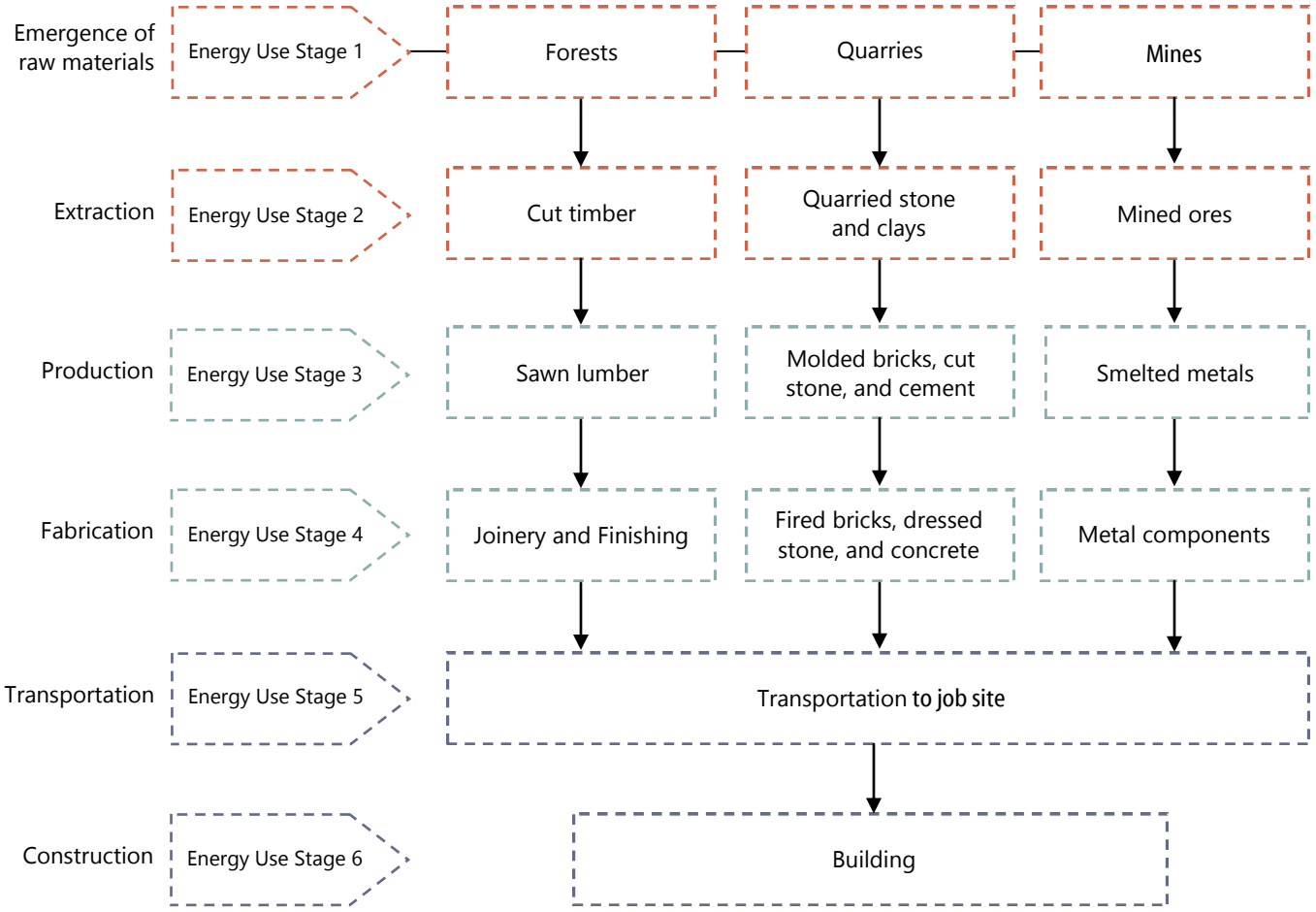
Historic preservation as a sustainable practice also works because it retains the "embodied" or "already present" energy within existing buildings. From the production of goods to the physical labor needed for construction, every building represents a tremendous expenditure of energy and resources. This expenditure is most often captured in the harvesting and refinement of durable materials such as old growth lumber and masonry, which can last for decades if properly maintained, as opposed to many

Many historic buildings have original design features that were designed to take advantage of the natural environment and maximize passive sustainability in an era before near-constant use of energy. For example, deep-set open porches helped moderate temperature fluctuations between the interior and exterior, and tall, operable, double-hung windows facilitated the intake of cool air and pushing out of warm air.

Understanding Embodied Energy

Each individual component of a building, whether a single floorboard or a cast iron handrail, once began its life as a raw material. When you consider the path from harvesting the raw material to actually constructing a building, it becomes apparent that it is an extensive, resource-intensive process that reflects the investment of large amounts of time and energy. This process can be broadly broken into six distinct but related stages, each representing a substantial investment of energy. When we preserve a building, we continue to recycle and make use of that already-invested energy rather than throw away unrecoverable resources and force the expenditure of new energy in the production of new materials.

Six Stages of Energy Use Representing Embodied Energy



contemporary manufactured materials, which are not only unsustainable in their production but have a comparatively shorter lifespan than traditional materials. Preserving a building and appropriately maintaining its individual features respects this embodied energy and minimizes the need for the expenditure of large amounts of additional energy to produce new materials. It also minimizes needless waste that casts aside the unrecoverable embodied energy represented by in-use building materials.

If a historic building is demolished to make way for a new building, even when designed as sustainably as possible, new construction can take decades of incremental savings to simply recover the embodied energy represented in a demolished building. In addition, it takes years for new construction to offset the substantial material waste associated with demolition and disposal of the materials of the former building. Based on this reasoning, replacement of historic buildings, even with sustainable architecture,

not only makes little financial sense but also destroys an irreplaceable component of our architectural heritage. A more responsible approach is to embrace preservation as an environmentally-sound policy that makes the most of historic resources and limits the need for new large-scale energy use in the production of materials and disposal of waste.

BALANCING SUSTAINABILITY AND HISTORIC PRESERVATION

Recognizing the connection between historic preservation and sustainability and the desire of property owners to have energy-efficient dwellings, the design guidelines are intended to balance flexibility in allowing for alternative materials and designs while also preserving the historic character of individual buildings and the community as a whole. While guidelines for specific building features and sustainable measures are found throughout the document, it is important to establish a basic framework for considering what actions make the most sense in improving the energy efficiency of a property.

Sustainable Considerations in the Project Planning Process

Considering goals for energy savings at the beginning of a project is particularly important in making sure that the project balances efficiency with limiting any negative impacts to the historic character of a property. In other words, energy-efficient approaches should not be an afterthought. It may be useful to have an expert conduct an energy audit, which is a comprehensive and systematic overview of how energy is used and distributed in a building. This can be a tremendously useful tool in assessing which upgrades will provide the most benefit in consideration of existing features of a particular building.

Take Advantage of the Green Features of Historic Buildings

As noted, many historic buildings incorporated design features that promote energy efficiency but have now been overlooked. When developing a project and incorporating new sustainable technology, a property owner should first develop an understanding of the already-present sustainable qualities of their property and establish a plan so as to ensure that their effectiveness will not be reduced. For example, obstructing or even rendering inoperable features such as windows, shutters, chimneys, and transoms can limit the effectiveness of naturally occurring and passive sustainable features of historic buildings.

IS YOUR HISTORIC BUILDING "GREEN"?

By their design, most historic buildings already possess numerous "green" features that promote energy efficiency. However, many of these features are often overlooked when considering energy conservation and planning sustainable upgrades. When planning a project, look for these already-present sustainable qualities:

- Substantial tree canopy that provides natural shade and cooling;
- Operable, double-hung windows that allow cool air to flow in and warm air to pass out;
- Windows arranged so as to take advantage of natural lighting, as well as passive heating in the winter;
- Symmetrical window and door arrangements that allow for cross-ventilation;
- Deep-set porches that moderate temperature fluctuations between interior and exterior spaces;
- Deep eaves that provide for seasonal shading;
- Steeply-pitched roofs that allow for heat to pass upward away from the living space, while also facilitating rainwater collection;
- Operable shutters that can be used to block solar heat gain;
- Heavy masonry materials with natural insulating properties;
- Operable chimneys that allow non-mechanical heating and facilitate even distribution of temperatures in used spaces; and
- High ceilings that facilitate movement of air and distribution of heat.

Embrace Repair and Reuse of Historic Materials as a Priority

Preserving existing building fabric in sound condition should be a priority not only to retain historic character, but also to limit the need to expend energy in the production of new materials. Long-term, sustainable use of original building fabric begins with routine maintenance in accordance with accepted treatments and timely repair of materials, which minimizes the potential for significant deterioration. During a repair or renovation project, historic building

materials should be protected to avoid accidental damage that may cause a need for replacement. Temporary removal of materials to make repairs or renovate is not recommended, but, if it becomes necessary, materials should be removed with enough care to allow reinstallation. In rare instances where structurally-sound building materials will not be reused as part of a project, they should either be retained by the owner for future reuse, provided to another property owner, or donated to a non-profit organization that may be able to use them on a property of comparable vintage.

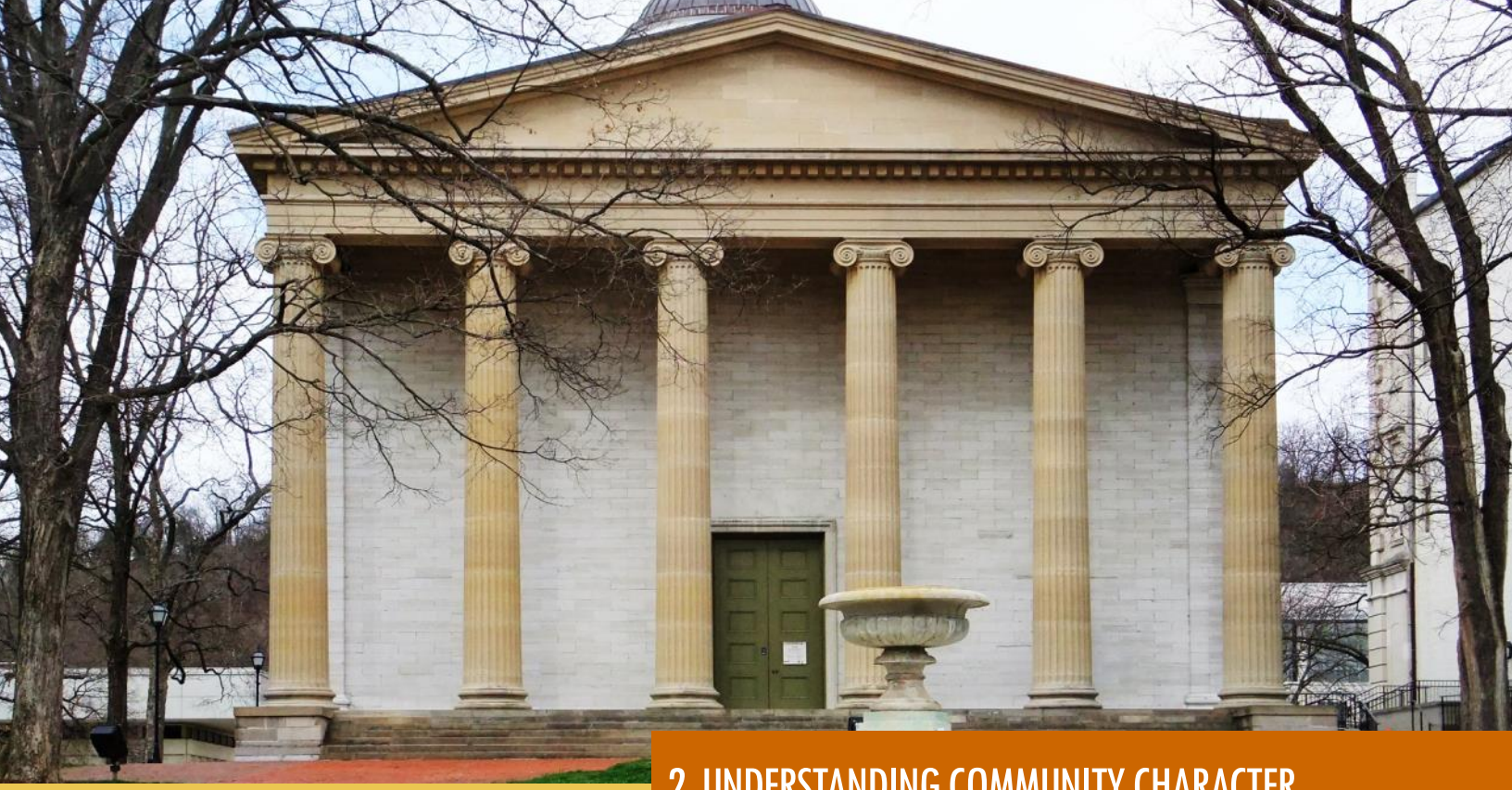
Incorporate Sustainable Measures in Consideration of the Building's Historic Character

While the design guidelines are flexible in allowing for sustainable measures such as solar panels, storm windows, and rainwater collection systems, it is important that any added features do not detract from the historic character of the building or the community. Locating new features out of view from the public right-of-way or incorporating screening measures is recommended as a strategy for minimizing their potential to detract. In addition, as with all modifications to a historic building, a newly-added features should be installed so that the can be removed in the future without harm.

Engage a Sensible Approach to Sustainable Design Solutions

While embracing sustainable solutions as part of the project planning process is important in realizing energy savings as an end product, it is equally important that measures are carried out in consideration of a holistic approach to sustainability:

- Where replacement or new materials are incorporated into a project, they should, to the extent feasible, be produced locally and without use of harmful chemicals or other treatments that are adverse to the environment. Ideally, materials should also be matched to the local climate, as was often the case with original building materials.
- Replacement and new materials should also be chosen in consideration of their durability and their ability to be repaired. Using high-quality, durable materials will limit the frequency of future replacement cycles.
- Project activities should also be carried out in a way that minimizes waste, particularly of sound materials. Materials should only be removed as necessary. If a component is damaged, only remove the damaged section. Where possible, removed materials should be recycled or made available for reuse on another project.



2. UNDERSTANDING COMMUNITY CHARACTER

IN THIS SECTION

2.1 ABBREVIATED HISTORY OF FRANKFORT

The Virginia Legislature passed an act on December 31, 1776, creating Kentucky County from portions of Virginia. By May of 1780, Kentucky consisted of three counties: Jefferson, Fayette, and Lincoln. When Kentucky was officially entered into statehood in 1792 and became the Commonwealth of Kentucky, it was comprised of nine counties. Franklin County was established two years later, in 1794.

Christopher Gist, who was employed by the Ohio Land Company of Virginia in the 1750s, was one of Franklin County's first explorers. Other explorers followed Gist, including John Finley, Daniel Boone, Robert McAfee, Hancock Taylor, George Rogers Clark, Nicholas Cresswell, and Hancock Lee. In 1775, Hancock Lee, established the county's first settlement, Leestown, on the Kentucky River a mile downstream from modern-day Frankfort. Lee gave Willis A. Lee, Jr., the son of the first County Clerk of Franklin County, a tract of land along the river just south of Leestown. Lee, Jr., constructed a log house, which he later replaced with a brick house he called "Glen Willis," living here until his death in 1824. The Lee family sold the property to Humphrey Marshall, a Revolutionary War Officer, in 1832. The house still overlooks the Kentucky River.

In 1780, Native Americans attacked a group of men traveling from Bryan's Station in Fayette County to Mann's Lick in Jefferson County near a ford in the Kentucky River. Stephen

Frank was the group's only casualty, and the site, located along a tract of McAfee family land, became known as "Frank's Ford." In 1785, the vacant tract passed to Humphrey Marshall, who sold it to General James Wilkinson the following year. General Wilkinson, born in Maryland in 1757, had served as a soldier under Washington. Wilkinson worked his way up through the ranks, and by 1796, he was Commander-in-Chief of the U.S. Army. In 1805, he served as the Governor of Louisiana. Prior to General Wilkinson's departure from Kentucky, he owned a tract of land along the Kentucky River on which he operated a shipping business. River trade was an important industry in Franklin County during the first half of the nineteenth century. Steamboats were constructed in the county specifically for Kentucky River trade. These vessels were used to ship agricultural products from the county along the Ohio and Mississippi Rivers to markets in the South, particularly New Orleans, making Frankfort a central hub for river trade by the 1820s.

The town of Frankfort was chartered on 100 acres of General Wilkinson's land by the Virginia legislature at the end of 1786. From 1795 to 1796, with the help of soldiers under his command, General Wilkinson drained the swampy area of the newly-established town, making it more habitable. The land was first vested in a group of trustees. The trustees were comprised of Caleb Wallace, Thomas Marshall, Joseph Crockett, John Fowler, Jr., John Craig, Robert Johnson, and Benjamin Roberts. The trustees laid the land out into lots and auctioned them with the stipulation that the buyer would construct a house with a stone or brick chimney. The deeds to these lots were stored in Fayette County, as this was the county the land was situated in, as Franklin County had yet to be established; however, a fire in the early nineteenth century destroyed the records. Thus, the names of the first purchasers of town lots are unknown. It is believed that most of the lots were sold to current or former officers and soldiers of the army, many of whom had served under General Wilkinson during the Revolutionary War. The trustees, all of whom had served under Wilkinson during the war, most likely purchased lots as well.

The trustees named many of the streets after prominent Revolutionary War generals. Washington Street was named for General George Washington; St. Clair Street was named for General Arthur St. Clair who served under General Wolf at Quebec and was a close friend of Washington; Ann Street was named after General Wilkinson's wife; and Madison Avenue was named after James Madison. Wapping Street was given its name by Englishman John Instone, who built boats for General Wilkinson. Instone named the street after its London counterpart. Main Street was initially given the name of Montgomery after General Richard

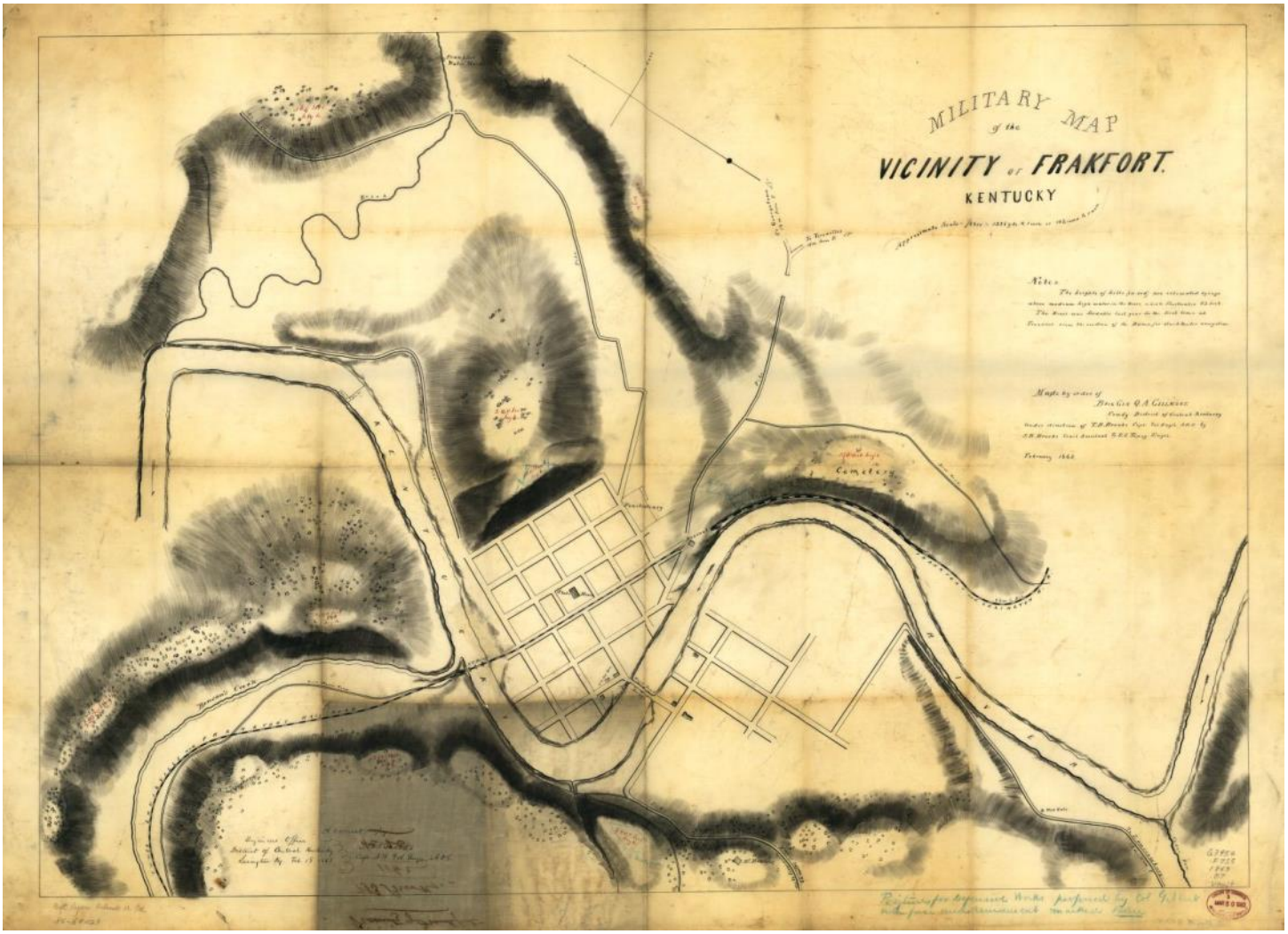
Early-twentieth century markers at key intersections in Frankfort's residential core prominently denote the streets named after influential persons of the eighteenth century.

Liberty Hall, built in 1796 by statesman John Brown. Historic American Buildings Survey (HABS KY-20-2), Library of Congress Prints and Photographs Division.

Montgomery. Broadway, the widest street, was first known as Market Street as the first market house was located in the middle of its street. Clinton and Mero (Miro) Streets were also laid out at the time. Clinton Street was named for General George Clinton and Miro Street was named for Esteban Miro, the governor-general of the Spanish territory in America.

By the 1790s, farmers in the region produced large quantities of tobacco, but had no collection or inspection facility. In 1791, the Virginia legislature granted Wilkinson permission to establish a tobacco warehouse and inspection station on his land in Frankfort. The next year, Wilkinson sold his warehouse to Andrew Holmes for 300,000 pounds of tobacco. Homes then offered town lots, rents from the warehouse, and building materials to the new state's leaders as an inducement to locate the state capital in Frankfort. The General Assembly approved the town as the capital on December 8, 1792, and then started holding meetings at Holmes' house. The first statehouse was constructed in 1794, solidifying Frankfort's place as the state capital. It burned in 1813, and a new statehouse was built in 1816, which subsequently burned in 1824. What is known as the Old Capitol, designed by Gideon Shryock, was constructed in 1830 and functioned as the statehouse for 80 years. It still stands as a prominent reminder of Frankfort's place in Kentucky's democratic process.

Between the War of 1812 and the Civil War, Frankfort saw significant growth. Glass, boxes, hemp products, jeans cloth, steamboats, fishing reels, and farm implements were produced in the community. In the



1863 military map of the vicinity of Frankfort, Kentucky. Library of Congress Geography and Map Division.

first part of the nineteenth century, these products were shipped via the Kentucky River. By the 1840s, the Lexington and Ohio Railroad passed through Frankfort, changing the way goods were shipped. The rail line was reorganized in 1858, as the Lexington, Frankfort, and Louisville Railroad; it was eventually encompassed by the Louisville and Nashville Railroad. The Frankfort and Cincinnati Railroad also played a role in the shipment of goods in the late nineteenth century and into the early twentieth century.

The Civil War divided the state. Frankfort was captured by the Confederate Army in September 1862, and held until the Battle of Perryville on October 8 of the same year. In June of 1864, the capital city was successfully defended from an attack by General John Hunt Morgan's cavalry by David W. Lindsey, inspector general of Kentucky. While the post-Civil War years were not without racial and political violence, the city did see significant growth during this period. Growth was particularly significant in the lumber and flour milling, meat packing, barrel making, and distilling industries.

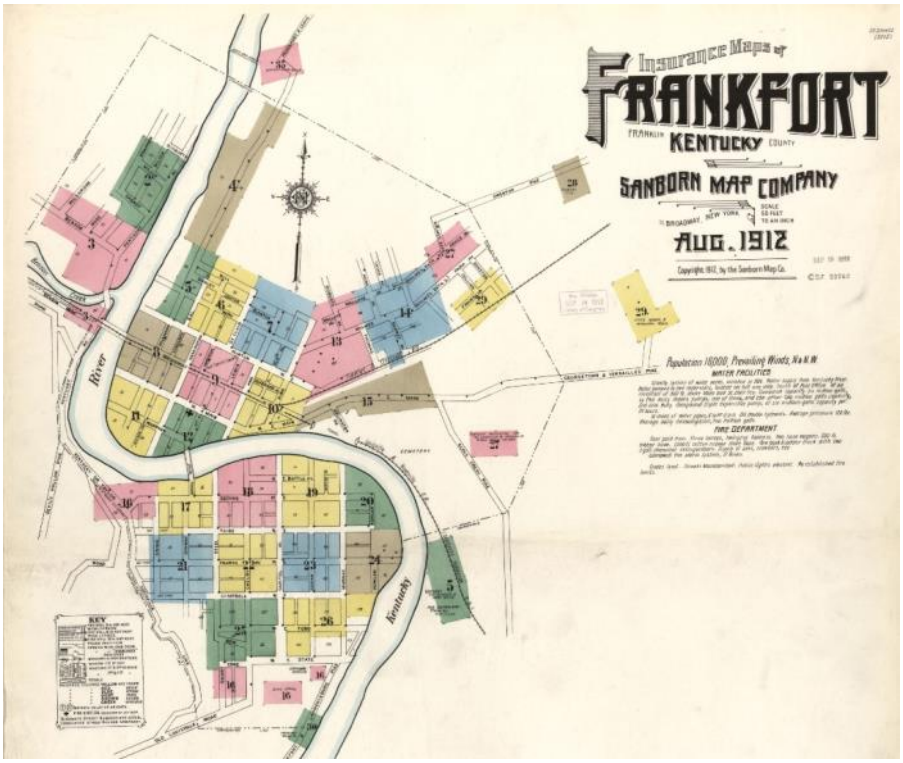
Many important figures from the nineteenth century and early-twentieth century have either lived in Frankfort's core or spent significant time there, particularly within the area known as Frankfort's Corner in Celebrities. This area, a portion of the land which the trustees laid out at the end of the eighteenth century, retains much of its historic building stock dating to the early vestiges of Kentucky's governing body. The residences of once well-known political figures, doctors, attorneys, merchants, entrepreneurs, and emancipators are still evident as are historic ecclesiastical buildings. Prominent figures whose residences still stand include: Orlando Brown, Thomas Cameal, John Glover South, Simeon Willis, Thomas L. Crittenden, John Jordan Crittenden, James Garrard, John B. Bibb, Justice Thomas Todd, Charles Morehead,

George Madison, Emily Thomas Tubman, Graham Vreeland, George B. Macklin, Lawrence Tobin, Dr. William Barber Rodman, and Leopald Labrot.

The capital city continued to grow into the twentieth century, even if only characterized by nominal increases in population. Development in the city was partially the result of the improved transportation network developing in Frankfort during the last decade of the nineteenth century. This included the completion of the St. Clair Bridge in 1893, known locally as the "singing bridge," which replaced a wooden covered bridge and provided a permanent crossing for the Kentucky River in the heart of Frankfort. Improvements also included the beginnings of Frankfort's streetcar system, which began operations in 1894 and spurred increased residential and commercial development, particularly on the south side of the river. By 1900, Frankfort was also served by three railroads: the Louisville and Nashville Railroad, Chesapeake and Ohio Railroad, and Frankfort and Cincinnati Railroad.

The expansion of state government in the early decades of the twentieth century also fostered continued growth of the city's core, both north and south of the river. A new capitol building was constructed in south Frankfort from 1905 to 1909 and dedicated in June of 1910, which reemphasized Frankfort's role as the heart of the Commonwealth. State government would continue to contribute to growth throughout the twentieth century, as is evidenced in the construction of several governmental buildings: an 11-story state office building (1941), the capitol annex (dedicated in 1952), and the Capital Plaza (1972–1984).

The twentieth century also brought changes to Frankfort, particularly in dealing with the effects of Prohibition, which shuttered the county's distilleries – the leading industry at the time. This was followed by the Great Depression and World War II, which, like many places throughout the country, experienced subsequent periods of turmoil and upswings, with the post-World War II period witnessing a resurgence of economic activity. This activity, however, occurred largely outside of the historic core of Frankfort as the increasing pressure of new development forced residents and businesses to the city's fringe.



August 1912 Sanborn Fire Insurance Company map depicting the expansion of the core of Frankfort by the early-twentieth century. Library of Congress Geography and Map Division.

Through Frankfort's history, the core of the community's historic residential and business sectors have remained largely intact despite periods of redevelopment and some loss of historic fabric over time. Indeed, walking through Frankfort's historic neighborhoods, one can easily interpret the past through the architecture that remains, which provides an irreplaceable link to our past. From the unparalleled architecture found in Frankfort's oldest residential neighborhood located between Broadway and the bend of the Kentucky River to the commercial core along Main and St. Clair Streets to the early-to-mid-twentieth century neighborhoods located throughout South Frankfort, we are surrounded by a history unique to Frankfort.

2.2 ARCHITECTURE OF FRANKFORT

Understanding the architectural style, building form, and character-defining features of a particular property is critical to understanding how a proposed project might impact the historic character of a building. The architecture within Frankfort's historic core represents a stunning collection of eighteenth-to-twentieth century design that reflects the aesthetic values of successive generations of citizens. While much of the architecture can be viewed as a unique artistic expression of the period, many examples also show the evolution of national design tastes, from grand homes of the nineteenth century to the broadly popular forms that emerged during the late-nineteenth and early-twentieth centuries and came to proliferate through pattern books, mail order catalogs, and regional tradesmen.

Architecture also goes deeper than the design, reflecting the lives of Frankfort's citizens. Whether the economic and social standing of those occupants who originally lived there, the successfulness of the merchant who built the business, or the prominence of the congregation that supported construction of the church, Frankfort's architecture captures the lives of those who lived and worked in the city's core, serving as the backdrop for more than two hundred years of the city's history. Architecture is intimately ingrained in the fabric of the community, shaping the lives of those who call Frankfort home. We, in turn, shape the legacy of this architecture through our actions, both past and present, as we preserve, restore, and rehabilitate these irreplaceable components of our history.

The following styles guide has been created for the benefit of the property owner in beginning to understand the architectural character of the community. It is important to note that the guide is not intended to capture every architectural movement since the late-eighteenth century but rather is to identify the most prominent architectural styles and building forms located in the city's Special Historic district. Additional resources that more fully describe all architectural trends are identified in the bibliography (Appendix I).

? ARCHITECTURAL TERMINOLOGY

If you are unsure what a particular architectural term used in this document means, check the glossary (Appendix D) for a list of commonly used definitions.

Frankfort's historic core is defined by a rich variety of architectural styles and building types.

FEDERAL/ADAM (c. 1780—1820)

The Federal style, also known as Adam style, evolved as a refinement of earlier Georgian architecture, adopting the basic form but replacing heavy elements with more delicate counterparts. The Federal style was influenced by contemporary European trends, especially the work of Robert Adam, who traveled to Italy and the Mediterranean to study classical buildings. Many Federal-style buildings have been modified with elements of subsequent styles, such as Greek Revival architecture.

COMMON FEATURES TO LOOK FOR INCLUDE:

- Typically a simple box form, two or more rooms deep
- Symmetrical façade, typically five bays wide but occasionally three or seven bays wide
- Moderately-pitched side-gable, hip, or center gable roof
- Elaborate crowns or entablature with a decorative cornice
- Brick or frame clad with weatherboard
- Central entry with a paneled door and sidelights
- Semi-circular or elliptical fanlights
- Six-over-six, double-hung sash windows with thin muntins
- Three-part Palladian windows

GREEK REVIVAL (c. 1825—1865)

The Greek Revival style, which rose to prominence as a classical symbol of democracy, dominated architecture during the mid-nineteenth century. The Grecian-inspired architecture became known as the "National Style" due its popularity in the rapidly-developing eastern and southern United States, with institutional and public buildings characterized by classical forms inspired by Greek temples and dwellings featuring clean, classical moldings and trimwork.

COMMON FEATURES TO LOOK FOR INCLUDE:

- Symmetrical façade, but entry is often to one side
- Low-pitched gable or hip roof
- Heavy cornice is emphasized with a wide band of trim
- Entry of full-width porch supported by square or Doric, Ionic, or Corinthian columns
- Elaborate door surround with sidelights and transom
- Wide, flat trim around windows and doors
- Windows exhibit six-over-six light, double-hung sashes
- Small frieze-band windows are often found along the wide band below the cornice

GOTHIC REVIVAL (c. 1840—1880)

While not as popular as the contemporaneous Greek Revival and Italianate styles, Gothic Revival architecture found its place with those who wanted to break free from the rigidness of classicism. The style was promoted heavily by Andrew Jackson Downing, who emphasized it for rural residences. The pointed arches and light wood frame of such residences became known as the subset Carpenter Gothic. Gothic Revival architecture is commonly found in ecclesiastical structures.

COMMON FEATURES TO LOOK FOR INCLUDE:

- Steeply-pitched side-gable roof with cross gable(s) in residences
- Steeply-pitched front-gable roof with prominent crenellated, square tower in ecclesiastical structures
- Deep eaves with open cornices
- Asymmetrical plan
- Decorated vergeboard
- Broad one-story porches
- Tall, slim chimneys
- Pointed arches as decorative elements and in windows
- Drip molds above window openings

ITALIANATE (c. 1840—1885)

Like the Gothic Revival style, the Italianate style began in England as part of the Picturesque movement. An interpretation of Italian Renaissance architecture and prompted by a reaction against classicism, the Italianate style gained more momentum than the Gothic Revival style and dominated American domestic architecture from 1850 to 1880. Elements of the style, such as cornice brackets, were commonly applied to earlier structures during the period.

COMMON FEATURES TO LOOK FOR INCLUDE:

- Two or three stories
- Low-pitched hip roof with wide eaves and decorative brackets
- Symmetrical facades
- Tall narrow window openings
- Double-hung, one-over-one or two-over-two windows
- Paired and tripled windows and window bays
- Heavy hood moldings over window openings
- One story porch supported with square beveled or decorative posts
- May feature a cupola or tower
- Wood frame clad in clapboard or brick

STICK /EASTLAKE (c. 1860—1910)

The Stick style emerged during the mid-nineteenth century as part of the Picturesque movement, with its basic tenants promoted by the widely circulated pattern books of Andrew Jackson Downing and the emergence of mechanized woodworking techniques that made elaborate woodwork affordable. Even though it was simply applied ornamentation, the use of "sticks" or thin wood elements was to reference the underlying bones of a structure.

COMMON FEATURES TO LOOK FOR INCLUDE:

- Two or three stories with an emphasis on verticality
- Asymmetrical façade and plans
- Complex steeply-pitched gable roofs with broad eaves
- Exposed rafters
- Frame construction clad in clapboard
- Decorative stickwork, often in gable ends
- Extensive porches
- Large one-over-one and two-over-two windows
- Corbeled chimneys

FOLK VICTORIAN (c. 1880—1910)

Emerging as a more vernacular version that utilized elements of other Victorian-era (Stick, Eastlake, Queen Anne) architecture, Folk Victorian architecture provided a more simple interpretation of the period's tastes. It spread widely through the availability of mass-produced wood features and decorative components, which could be quickly transported to the site by the expanding rail network and easily applied to common building forms such as the one-story cottage.

COMMON FEATURES TO LOOK FOR INCLUDE:

- Asymmetrical plans and façade
- Complex roof shapes, often hip with gables
- Mixing of stylistic details from the period
- Wood clapboard with decorative wood shingle siding and textured wall patterns
- Pierced, cut, turned, and other patterned wood trim
- Large one-over-one and two-over-two windows
- Porches as integral elements with spindlework detailing
- Bay windows
- Corbeled chimneys

SHINGLE STYLE (c. 1880—1900)

Developed in New England, the Shingle style borrowed features from other Victorian-era architecture but featured wall surfaces clad in wood shingles. Associated with early seaside resorts and typically found in architect-designed buildings along the Atlantic seaboard, the Shingle style had limited influence on local building trends throughout the country and never rose to popularity among the public, although isolated examples are found in communities such as Frankfort.

COMMON FEATURES TO LOOK FOR INCLUDE:

- Two or three stories
- Exterior walls clad with wood shingles, commonly only on the upper story
- Moderately-pitched gable, hip, or gambrel roof
- Asymmetrical façade
- Irregular roofline
- No corner boards
- Porches with simple wood posts or brick columns
- Little or no applied ornamentation

SHOTGUN (c. 1880—1930)

The Shotgun house was a common house form found in modest urban areas in the South, popular amongst recently-freed slaves who migrated following the Civil War. The origin of the shotgun house is debated, but similar forms are found in the West Indies and can be traced from Africa to early Haitian influences in New Orleans, where the form arrived during the first decades of the nineteenth century.

COMMON FEATURES TO LOOK FOR INCLUDE:

- Typically one story
- Rectangular footprint
- One-room wide and several rooms deep
- Front-gable or hip roof
- Typically frame construction clad in clapboard
- Typically exhibit little or no ornamentation
- Entry or full-width porch
- One-over-one or two-over-two double-hung windows

COLONIAL REVIVAL (c. 1880–1955)

The Colonial Revival style dominated architecture during the first half of the twentieth century. Arising from a resurgent interest in colonial heritage stemming from the Centennial Exposition of 1876, Colonial Revival architecture reprised the early English and Dutch styles found along the Atlantic seaboard, which included the Georgian and Federal styles. Pure replicas of colonial architecture are uncommon; rather details of various styles were mixed, resulting in eclectic arrangements.

COMMON FEATURES TO LOOK FOR INCLUDE:

- Symmetrical façade
- Gable, hip, or gambrel roof
- Central entry, commonly with sidelights and fanlight
- Entry or full-width porch with classical columns
- Pedimented door, windows, or dormers
- Cornice with dentils or modillions
- Pilasters, quoins, and cornice returns
- Multi-light double-hung windows, located singly and in pairs
- One-story wings

NEOCLASSICAL (c. 1895–1950)

The Neoclassical style rose to popularity following the Columbian Exposition held in Chicago in 1893, where a renewed interest in classical forms was promoted by well-known architects. Stylistic elements, typically from the Greek Revival style, were of a larger scale than their earlier counterparts. Reintroducing the concept of monumentality, the style was applied commonly to public and institutional buildings, but found limited use in residential architecture.

COMMON FEATURES TO LOOK FOR INCLUDE:

- Formal, symmetrical façade
- Low or moderately-pitched roof
- Masonry construction, commonly with accentuated water table
- Heavy cornice with dentils
- Façade porch with classical columns with Ionic or Corinthian capitals
- Pedimented entry
- Decorative door surrounds
- Side portico
- One-over-one or two-over-two double-hung windows

TUDOR REVIVAL (c. 1890—1940)

Tudor Revival architecture rose to popularity as part of a wave of eclectic revival styles. A picturesque reinterpretation of a mix of Medieval English building traditions, the style was particularly popular after World War I, during the 1920s and 1930s, as masonry veneer technology became widespread, with the style spread through pattern books and mail order catalogs.

COMMON FEATURES TO LOOK FOR INCLUDE:

- One, one-and-one-half, and two-story forms
- Steeply-pitched roof, typically side-gabled with a steep cross gable
- Masonry, brick veneer, or stucco
- Patterned stone or brickwork
- Decorative half-timbering
- Prominent chimneys
- Tall, narrow multi-light windows, often found in groups
- Small entry porch, often with an arched doorway

AMERICAN FOURSQUARE (c. 1900—1920)

The American Foursquare was a strictly residential form that was widely popular for a brief period in response to changing public tastes that desired simpler forms with less ornamentation. Often related to Prairie-style trends that rejected classicism, the American Foursquare spread throughout the country via pattern books and popular magazines and provided an efficient, moderately-priced home for the average family in newly-developing areas of the period.

COMMON FEATURES TO LOOK FOR INCLUDE:

- Two-story, square form
- Low-pitched hip roof, often punctuated by dormers
- Broad, overhanging eaves
- Off-center entry
- Three-quarter or full-width façade porch with columns, brick piers, or battered posts
- Wide, one-over-one, double-hung windows, often in pairs
- Wood clapboard, stucco, brick, or rock-faced concrete block
- Constrasting building materials
- May incorporate classical detailing of other period styles

BUNGALOW/CRAFTSMAN (c. 1905—1930)

The Bungalow form and related Craftsman style, with details inspired by the Arts and Crafts movement, which prompted a renewed interest in natural, hand-crafted materials, rose to popularity first in southern California and quickly spread across the nation via mail order catalogs and popular magazines of the period. The one-and-one-half-story version of the bungalow quickly became the most popular house type in the nation, often constructed in large groupings or as infill.

COMMON FEATURES TO LOOK FOR INCLUDE:

- One, one-and-one-half, or two stories
- Square or rectangular plan
- Low-pitched gable or hip roof
- Broad eaves, typically with exposed rafter tails
- Prominent dormers
- Natural, exposed materials
- Decorative beams or knee braces
- Full or partial-width porch with massive columns or piers
- Multi-light windows, often with geometric patterns in upper sash

RANCH (c. 1950—1990)

The Ranch house can be traced to Frank Lloyd Wright's Usonian architecture, which were one-story homes with a low, horizontal profile that was integrated with the landscape of the site. Spurred by advances in prefabrication and mechanization following World War II, the Ranch house was constructed in large numbers throughout the country to meet the needs of a rapidly-growing population and became a hallmark of the automobile and suburban culture.

COMMON FEATURES TO LOOK FOR INCLUDE:

- One-story, low-profile linear plan
- Low-pitched gable or hip roof
- Broad eaves
- Entry stoop or shallow linear porch along facade
- Massive integrated chimney
- Clad with contrasting materials
- One-over-one and picture windows
- Integrated carport/garage

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3. PROJECT PLANNING AND DESIGN REVIEW

IN THIS SECTION

3.1 PLANNING YOUR PROJECT

Every project is unique. Just as no two buildings are exactly the same, no two solutions are exactly the same. In any given scenario, the strategy that best meets the needs of the property owner while also retaining the historic character of the community will be dependent on a number of factors that must be considered as part of the project planning process. These factors include, for example, the architectural character of the building, existing conditions of the property, features of the surrounding community, and visibility of the proposed project.

While every property and project is different, engaging a standard approach to project planning can help achieve the best possible outcome, both in terms of meeting owner needs and recognizing the special character of a particular place. Employing a standard approach, rooted in accepted preservation principles and carried out in consideration of the many factors that influence design choices, also promotes purposeful inclusion of the design standards presented in Article 17 of the City of Frankfort's Zoning Code, and can help save time and money; facilitate compliance with the design guidelines and applicable building codes; and foster a smooth design review process.

A recommended model for project planning, tied into the City of Frankfort's design review process, is presented here for the benefit of property owners in Frankfort's local historic districts.

PLANNING A SUCCESSFUL PROJECT

The goal for any project in a local historic district is to preserve important or character-defining features, while providing for a sustainable contemporary use. There are four basic steps that every property owner can take when engaging a project in order to best arrive at an appropriate, informed solution for achieving this goal.

Step 1. Develop an Understanding of Your Property

A thorough understanding of one's property should serve as the foundation for any decision making and project plans. This includes an understanding of the character-defining features and materials of your building, as well as the condition of those features and materials, which relate to the significance and integrity of the property and your neighborhood.

Historical research and on-site investigation are the two critical components for developing an understanding of your property. Research can help you identify how your building fits into the story of the community and provides a comparative base for properties of similar style and vintage, from which you can begin to discern commonly-found and significant features (see Chapter *2. Understanding Community Character* for an introduction to Frankfort's architecture).

Research should be complemented by an on-site investigation of your property. With thorough review of the property, you can identify those key features that are original and those that have been altered or added over time. You can also account for issues

! SIGNIFICANCE AND INTEGRITY

Understanding why a property is significant and if it retains integrity is key in determining how the guidelines are applied. Your property may be individually noteworthy in history or architecture, and/or it may derive its significance from its contribution to neighborhood character. Keep in mind how proposed work might affect someone's ability to interpret the significance of the property.

Integrity is defined as the ability of a property to convey its significance through its original setting, design, key features, and materials, among other factors. Projects that undermine the integrity of an individual property or the larger community are discouraged.

? LOCATING INFORMATION ON YOUR PROPERTY

Researching your property is a process of gathering various resources – such as maps, photographs, and deed records – and reviewing information in the collections of local libraries and historical societies. Basic information on many properties was also compiled as part of a 2008-09 architectural survey and in preparation of National Register of Historic Places nominations for the city. For more information on these resources contact the Planning and Building Codes Department.

Contributing vs. Non-contributing Properties

Each property in a local historic district is classified as either "contributing" or "non-contributing," and it is important to understand the difference between the two in establishing a foundation for your project plans.

A "contributing" property is one that is determined to be significant and contributes to the character of the area in which it is located. These properties possess sufficient integrity and contribute to the understanding of the architectural and historical significance of a particular place. While these properties may have undergone some changes in the past, they retain their major character-defining features. Since a priority is placed on maintaining such contributing properties intact, they are held to the highest standard of the design guidelines.

A "non-contributing" property is any property that does not contribute to the historical or architectural significance of the area and/or does not retain sufficient integrity. Properties may have been constructed after the period of significance (for example, modern infill) or may be so altered that the historic design is indistinguishable. More leniency is provided to such properties for building-scale changes; however, changes that have the potential to impact the larger community still receive close review.

associated with individual building components and begin to plan for any needed property maintenance. Should you so choose, it is suggested that you photograph your building during the review, which will serve as an important record of work completed over time and help with future project planning.

Since some projects (such as porch replacements) can result in changes to the streetscape and impact the larger community, the on-site investigation should also consider the character of the surrounding area. Particular attention should be given to how your property relates to adjacent buildings, streetscapes, and landscapes. Identifying notable features will enable you to understand how your property fits in the community and appropriately plan future projects.

Step 2. Determine Your Needs and Priorities

After assessing the features and condition of your property, you will have a solid foundation for evaluating your short– and long-term needs and determining what options exist. For example, you may originally be thinking that an addition is needed but ultimately discover that you can reconfigure interior spaces to address needs and avoid changing exterior features. Or, you may think that you need to replace an entire porch column but discover that you only need to patch a small section of deterioration.

With information in hand, you can develop a prioritization plan for potential improvements in consideration of your ongoing needs, budget, and lifestyle. Typically, you should first address those problems that affect the safety and livability or use of your property. Then, you should plan for any minor maintenance and repairs to minimize potential significant issues in the future. Finally, you should identify and plan for any areas that you want to improve for aesthetic reasons or functional needs. Working through these items in consideration of your property's character will allow you to establish a series of short– and long-term goals and objectives, help you plot out a path for carrying out your actions, and provide a framework for beginning to develop individual project concepts.

Step 3. Determine if Your Project Requires Approval

When you reach the point of planning an individual project and begin to establish a framework for what you would like to do, it is critical that you determine if your project will require staff approval or a more formal

Planning Projects in a Logical Order

While it may be tempting to jump into a substantial project that will dramatically improve the aesthetic of your property or provide much needed functionality, it is important that projects be prioritized in consideration of your particular property's needs. In general, the following prioritization is recommended to support the longevity of your property:

- Priority 1: Life-safety and issues that compromise the livability of a property, such as foundation instability or significantly deteriorated roofing materials.
- Priority 2: Condition issues that have the potential to evolve into a more serious problem if not addressed appropriately, such as deteriorated coatings on wood elements.
- Priority 3: Typical maintenance to address normal wear and tear associated with use of a property.
- Priority 4: Improvements that solely improve aesthetics or provide additional functionality.

In some instances, it may make sense to address these needs concurrently. In such cases, projects should be phased so as to ensure that, if necessary, issues of life-safety and the causes of such issues are appropriately resolved first.

The individual features and condition of a particular property and the needs of a property owner will guide priorities during the project planning process. However, in all instances, significant deterioration and structural instability (health and safety issues) – such as a collapsing porch roof – should take priority over all other concerns and projects.

design review approval in accordance with Article 17 of the Zoning Code. Doing so during the initial stages of project planning will allow you to identify specific requirements and adjusted timeframes before you get too far into a project.

Broadly speaking, the design review process is applicable to all properties within a local historic district, regardless of whether the property is considered a "contributing" or "non-contributing" resource (see page 32). The process is concerned with exterior alterations and repairs that require a building permit and/or affect the exterior integrity of a property. **Building permits cannot be issued for properties within local historic districts until the formal design review process, if required, has been completed.** Several routine maintenance (see page 38) and exterior changes such as landscaping and painting of non-masonry items do not require review. Interior changes also are not reviewed, although you should verify the need for any building permits before beginning work. A listing of the most common projects and the requirements for design review is provided here (opposite page) for the benefit of the property owner.

Step 4. Plan Your Project with the Guidelines

As you begin to work through the details of your project, it is imperative that you do so in consideration of the design guidelines. The guidelines form the basis for review of your project by Planning and Building Codes Department staff and, if necessary, the Architectural Review Board. As such, you should consider them as a guide for identifying which design solutions may be appropriate and which solutions might not be appropriate in the context of your particular property and its character, as assessed during step one of the planning process. Following the guidelines from the outset will facilitate a smoother design review process.

Begin by reviewing the basic concepts of the design guidelines and then the guiding principles (see pages 7-10) that provide the foundation for all guidance in this document. Also determine which chapters apply to your project and begin to develop an understanding of the rationale for the guidelines for specific building components. Developing an understanding of the guidelines and their reasoning

? UNDERSTANDING APPROVAL REQUIREMENTS

If you need additional help determining if your project will require approval, contact the City of Frankfort Planning and Building Codes Department before beginning your project.

Which Chapters Apply to Your Project?

PROJECT TYPE	**Chapter 1**: Introduction	**Chapter 2**: Understanding Community Character	**Chapter 3**: Project Planning and Design Review	**Chapter 4**: Rehabilitation Guidelines	**Chapter 5**: Accessory Buildings	**Chapter 6**: New Construction	**Chapter 7**: Site and Setting	**Chapter 8**: Demolition and Relocation
Routine maintenance	X	X	X	X				
Exterior changes to a primary structure	X	X	X	X				
Exterior changes to an accessory structure	X	X	X	X	X			
New additions to primary structures	X	X	X			X	X	
Construction of a new primary structure	X	X	X			X	X	
Construction of a new accessory structure	X	X	X		X		X	
Changes to the site (fencing, signs, etc.)	X	X	X				X	
Installation of energy efficient mechanisms	X	X	X	X			X	
Demolition or relocation	X	X	X					X

Common Projects and Design Review Requirements (Broad Overview)

PROJECT TYPE	DESIGN REVIEW NOT REQUIRED	DESIGN REVIEW REQUIRED
EXISTING PRIMARY BUILDINGS		
Awnings	Repair of existing awnings with in-kind materials and design	Installation of new awnings and replacement of existing awnings
Cornices, soffits, and eaves	Repair of deteriorated features with in-kind materials and design	Replacement of existing features with new materials or design
Decks and patios	Repair of existing features	Installation and removal of decks and patios
Doors	Repair of deteriorated components with in-kind materials and design	Replacement of existing doors, removal of existing openings, and addition of new openings
Gutters and downspouts	Repair of existing features with in-kind materials and design	All other gutter repair, installation, replacement, and removal
Masonry	—	All masonry cleaning, repair, and alterations
Painting	All painting, excluding unpainted masonry	All painting of unpainted masonry surfaces
Porches	Installation of fixtures such as flag brackets, mailboxes, and house numbers	Repair, replacement, and removal of existing features and construction of new porches
Roofs	Repair and replacement with in-kind materials and design	All other roof repair and replacement
Siding	Repair and replacement with in-kind materials and design	All other siding repair, replacement, installation and removal
Windows	Repair of existing features with in-kind materials and design or replacement, installation, and removal of windows not visible from the right-of-way	All replacement, installation, and removal of windows visible from the right-of-way
NEW CONSTRUCTION		
—	—	All new construction
ACCESSORY STRUCTURES		
—	Repair of existing buildings with no change in design.	Repair of existing buildings with new materials and design, construction of new buildings, and removal of existing buildings
DEMOLITION AND RELOCATION		
Principal Structures	—	All demolition, in whole or in part, and relocation
Accessory Structures	Demolition, in whole or in part, and relocation of non-contributing resources	Demolition, in whole or in part, and relocation of contributing resources
SITE AND SETTING		
Fencing and walls	Maintenance and repair with no change in design and materials	All other fence work, including replacement, installation, and removal
Fire Escapes	—	All fire escapes
Landscaping	All landscaping	—
Parking lots and paved areas	—	All parking lots and paved areas on private property
Signs	Repair and removal of signs	Installation of signs

* This chart is intended only to provide a broad overview of general review requirements. For a detailed breakdown, see Appendix F and/or contact the Planning and Building Codes Department.

WORKING WITH DESIGN PROFESSIONALS, CONTRACTORS, AND OTHER SPECIALISTS

There will be times when it makes sense to engage the services of a professional in planning and designing your project or completing it. Architects and other professionals experienced in working with historic buildings can be particularly valuable in helping illuminate appropriate solutions for meeting project needs. When considering a professional for the first time, meet with them to discuss your anticipated needs and assess their knowledge and experience. Seeking information on similar past work is also recommended. If working with a large company, make sure the individual person that you will be working with has appropriate knowledge and experience. Ideally, over time, you and your chosen professional will establish a familiarity with one another and your property, which will facilitate their ability to help you achieve your long-term goals.

will help you better evaluate how a potential project may or may not impact the character of a particular building or area within a local historic district. If you need help interpreting the guidelines, Planning and Building Codes Department staff can provide insight or you may benefit from engaging the assistance of an architect, historical contractor, or other specialist who can provide recommendations for potential design solutions.

With a clear understanding of the guidelines applicable to your project, you can identify the individual actions that make the most sense in terms of your needs and the character of the area. Careful consideration of these actions is particularly important in developing an overall approach that respects the character-defining features of a place. In broad terms, actions that require the least intervention or change (i.e., preservation in place or rehabilitation with in-kind materials) are preferred over those that result in more dramatic changes. Such is at the heart of the following principles, which form the basis for the guidelines for individual components throughout this document:

- Retain intact features and materials.
- Repair deteriorated features or materials to their original condition.
- Replace only when repair is not feasible and do so with in-kind materials and design.
- Reconstruct missing features only when appropriate and when based on documentary evidence.
- Respect original design features and setting when adding new features, additions, or new construction.

One of the most important considerations in planning your actions is the visibility of the area in which you are working and the prominence of particular design

Considerations When Planning to Replace, Remove, or Add Features or Materials

As part of the project planning process, it is important to evaluate how changes might impact the historic character of a particular place. Questions to consider when evaluating whether to replace, remove, or add features or materials include:

- Is it a significant character-defining element that helps convey the building's style and period of construction?
- Is it of low-quality construction or materials?
- Is it original or was it added later?
- If it was added later, is it appropriate to the original design of the building?
- Is it architecturally unique or is it common?
- Is it highly visible from the public right-of-way?
- Is the proposed replacement or addition typical of those found on properties of similar vintage/ style in the district?
- Would the building's character be significantly altered if the feature/material was removed or replaced?
- Would the proposed replacement or addition affect perception of the building's style or period of construction?
- Would the proposed replacement or addition detract from the original design of the building, particularly those areas visible from the public right-of-way?
- Would the proposed replacement or addition be compatible with the surrounding district?

elements and materials. The visibility of your project and how it affects perception of a particular building and the neighborhood from the public right-of-way will be a major factor during the design review process. As such, it is recommended that you give careful upfront consideration to the location and nature of your project during the planning phase. Walking around your property and viewing it from various perspectives along the public right-of-way may be useful in helping you assess how your project might be considered during the design review process.

For most buildings, the front elevation (or façade) is the most important element, and preserving it intact should be considered a priority. Side elevations can also be important to the character of a building, particularly those that are located on corner lots or are a prominent civic or institutional building. Although commonly visible from alleys, rear elevations are typically the least important and, in most instances, provide the best location for alterations and additions.

Considering the Location of Your Project

Before planning the intricacies of a maintenance or rehabilitation project, it is critical that you take into consideration the location where the improvement is planned. Changes that are planned on the façade (front elevation) or a prominent secondary elevation will have less flexibility in what is allowable than those that are planned for less visible secondary elevations or rear elevations that are not visible from the public right-of-way.

It is important to note that lots within Frankfort's historic districts have a wide range of dimensions, with many affording wide views of a property's side elevations, while others have a fairly tight viewing window from the public right-of-way. As such, it is important to consider the particular setting of your individual property and assess the visibility of your project and how it impacts perception of the property from all points along the public right-of-way. You should not simply assume that any project occurring on a secondary elevation or rear elevation will be approved as part of the design review process.

Many properties within Frankfort's local historic districts feature prominent side elevations that are as visible and architecturally significant as the façade. Property owners must practice diligence in planning their projects to maintain integrity of all significant features.

Establishing a Maintenance Plan

It is important that the concept of maintenance not be overlooked in planning your short– and long-term goals and project actions. Implementing regular and preventative maintenance on a routine schedule is the easiest and cheapest way to ensure a property retains its value and minimize the potential for severe and costly repairs in the future. Unfortunately, many properties are overlooked on maintenance until a problem surfaces.

Preventative maintenance starts with establishing a regular schedule for inspection, and, ideally, keeping a record of the inspections. It is recommended that you inspect your property at least every fall and spring to facilitate early identification of issues, minimizing their potential to develop into a significant concern. Using an inspection checklist is recommended as it provides a structured approach to the process and limits the potential for critical building systems or features to be overlooked during review of the property. Regular use of a systematic checklist also provides a mechanism for monitoring deterioration over time and evaluating the successfulness of past maintenance and repair efforts.

A typical (not required) maintenance and inspection checklist has been provided (see Appendix E) for the benefit of the property owner. It is important to note, though, that the example checklist is broad in its scope and not intended to capture every distinct element of every property; the checklist should be adapted to address the unique features of your property.

Routine Maintenance

Route maintenance and basic repair are a necessary part of owning any property in order to fix elements that have deteriorated due to the passage of time, weather, the environment, or human interaction. When dealing with a historic property, the prospect of proper and regular maintenance and repair is an even more critical issue as unresolved deterioration can quickly evolve into a more significant problem. Inappropriate maintenance and repair solutions can also exacerbate problems rather than correct them. Property owners are encouraged to appropriately address routine maintenance items in order to protect the longevity of their properties and the importance of the local historic district.

Inspecting Your Property

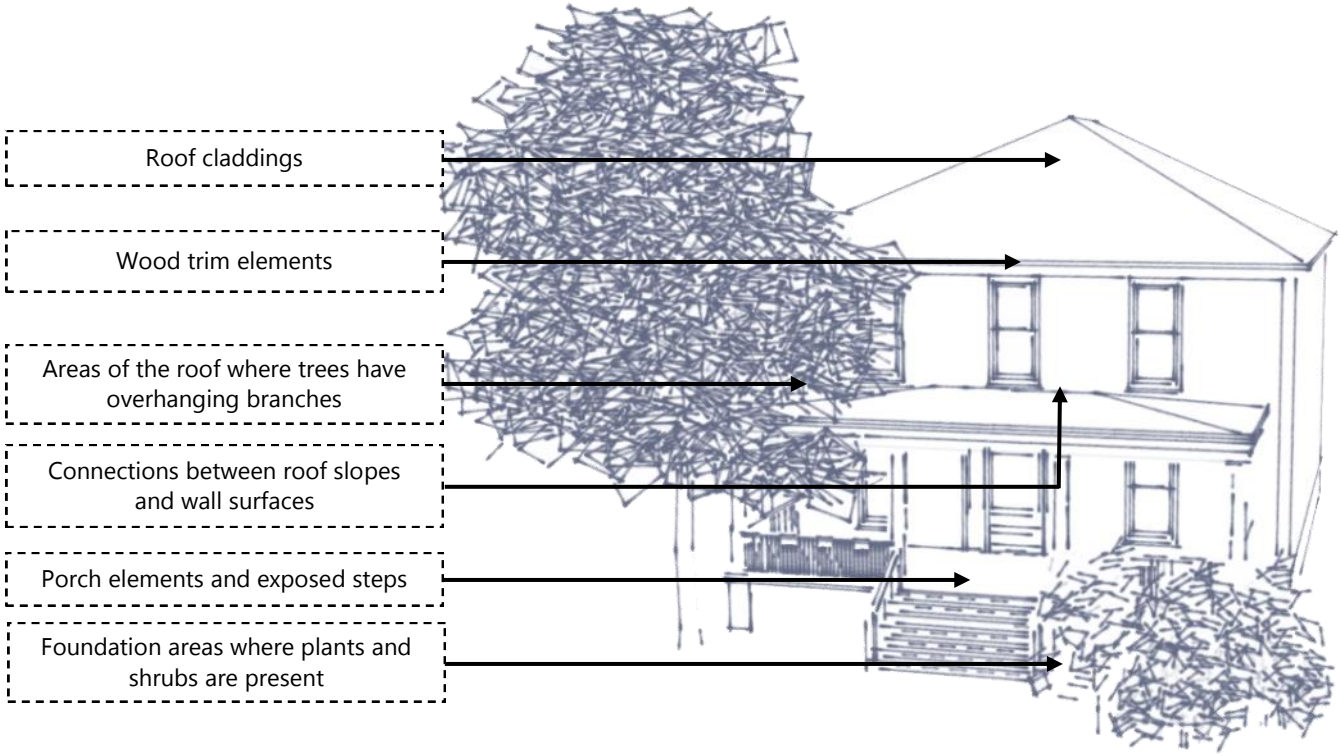
Establishing a maintenance plan is an important first step, but its overall effectiveness is dependent on regular review and use by the property owner. Properly used, a maintenance plan is the most frugal and effective means of planning for the long-term care of your property. Consider the following when developing your plan and inspecting your property:

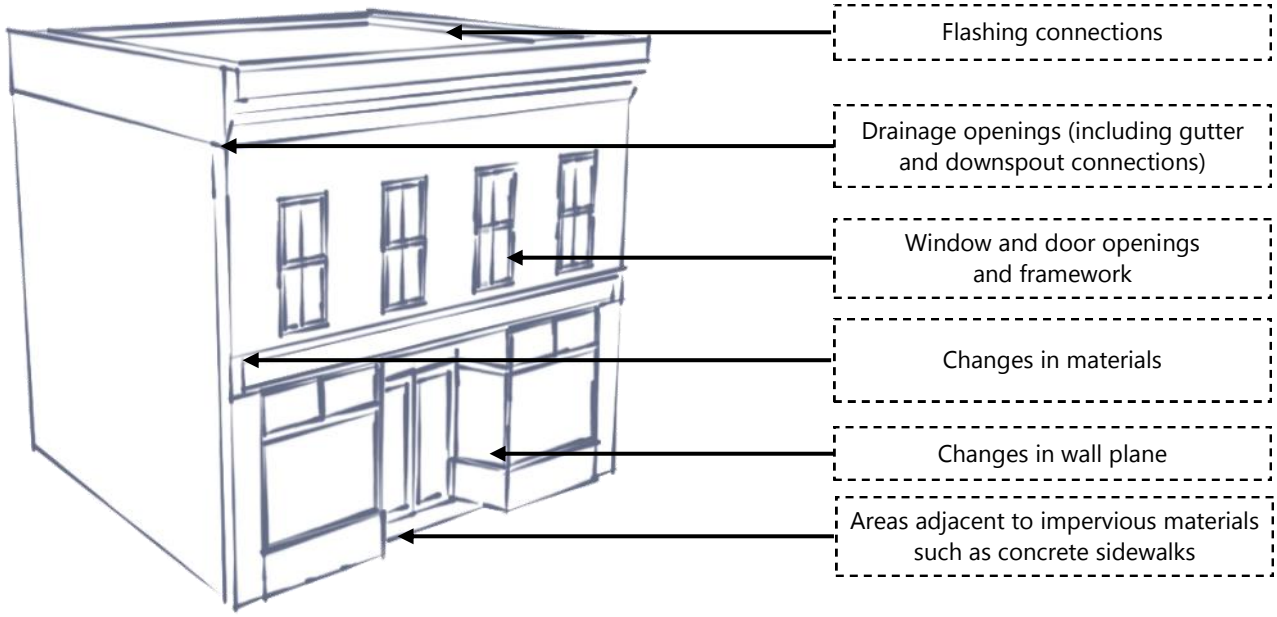
- Develop an inspection checklist (or adapt the example checklist provided in this document) that accounts for the unique features, spaces, and materials of your property.
- Determine how often you will inspect each identified element.
- Identify which items you can safely inspect yourself and those for which you might require professional assistance.
- Conduct your investigation, recording your observations on the checklist and, if so desired, through photography.
- Work logically and thoroughly, starting from the ground and examining each elevation in turn.
- Avoid damaging intact building elements (e.g., propping a ladder against fragile materials or haphazardly dragging a ladder across the face of a building).
- Develop a timetable and priorities for maintaining and improving items that need attention.
- Maintain a list of qualified professionals, contractors, and tradespersons that can be contracted for advice or project assistance.
- Review and update your inspection according to your defined inspection timetable.

Routine maintenance – considered as any minor repair or replacement to correct ordinary deterioration, decay, or damage that does not involve a change in the design, materials, or general appearance of a property – within local historic districts does not require design review (for additional guidance on maintenance items, see the detailed classification of project review requirements [Appendix F]).

Understanding Your Property's Vulnerabilities

Being aware of those elements of your property that are most susceptible to deterioration and damage is important in conducting a thorough investigation of your property and developing your maintenance plan. While identifying these area is dependent on the features and setting of your property, some of the most common areas where deterioration is likely to occur are identified below.





3.2 DESIGN REVIEW IN FRANKFORT

The design review process is not intended to be a burden on property owners or others involved in the process but rather to be viewed as a team effort on the part of property owners, Planning and Building Codes staff, and the Architectural Review Board, with the common goals of preserving the unique architectural character of the community and meeting the needs of property owners. When engaged as intended – and in consideration of the design guidelines applicable to your particular project – the design review process facilitates and enhances the community's preservation goals and provides an efficient mechanism by which projects can proceed in a timely manner.

DESIGN REVIEW BASICS

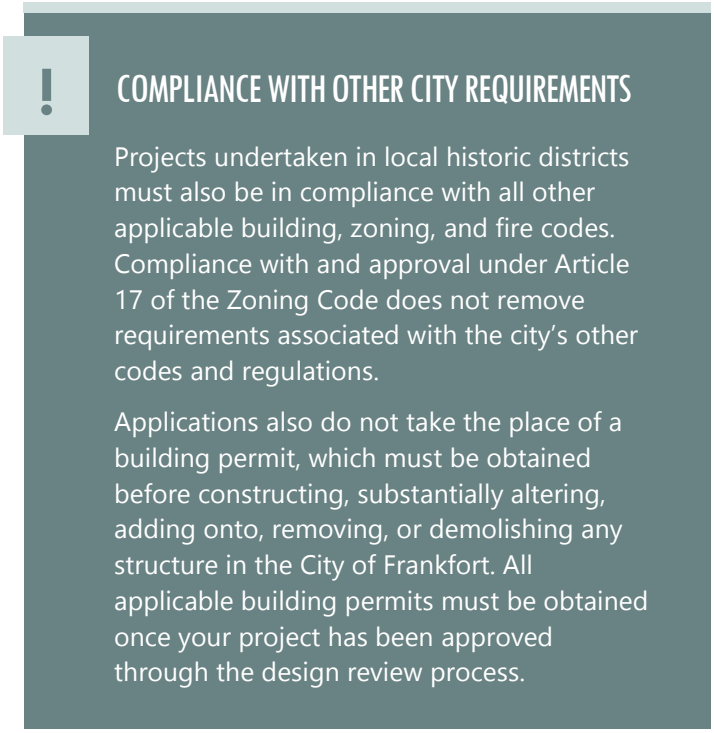
While the design review process has been set up to be a straightforward series of steps, it is important to be familiar with its underlying concepts, the entities involved in the process, and how everything fits together in the context of completing work on historic buildings in Frankfort's local historic districts.

Applicability

The design review process is applicable to all properties within the city's local historic districts, regardless of whether an individual property is considered "contributing" or "non-contributing." Design review is required for exterior alterations and repairs that result in a material change to the outward appearance of a property. This includes new construction of primary and secondary structures, additions, demolition, and relocation. Interior changes that do not impact the exterior appearance of a property are not reviewed, although building permits may still need to be obtained from the Planning and Building Codes Department.

Responsibility of Property Owners

Property owners in local historic districts are expected to be familiar with the design guidelines and design review process and are encouraged to actively participate in the process while they have a project under review. Responsibility for complying with the design review process ultimately lies with the property owner, who is responsible for being familiar with Article 17 of the Zoning Code and the design guidelines and initiating submittal of their project to the Planning and Building Codes Department.



Certificates of No Exterior Effect and Appropriateness

The Certificate of No Exterior Effect and Certificate of Appropriateness (COA) serve as the record of approval for a proposed project and provide the documentation necessary to obtain building permits for projects within local historic districts. These Certificates result from one of two types of review.

Minor projects that meet certain criteria can be administratively reviewed by Planning and Building Codes staff. If the project is determined to be in compliance with the applicable design guidelines, staff can issue a Certificate of No Exterior Effect, which does not require that the applicant go through the full design review process.

More substantial projects (for example, new construction, major alterations, and demolition) and those not in compliance with the design guidelines must go before the Architectural Review Board prior to the issuance of a Certificate of Appropriateness.

Once issued, a Certificate is valid for twelve (12) months from the date of approval. After one (1) year, the Certificate is null and void unless an application is filed for an extension. Once the Certificate has been voided, a new application must be submitted and approved prior to any work commencing on the project.

Violations

Within a local historic district, a project that is begun without a valid Certificate or is started after a Certificate has expired is in violation of the City's Zoning Code. It is in the property owner's best interest to be aware of the formalities of the design review process and to work with Planning and Building Codes Department staff on any such project requiring approval. Should a property owner begin work without a Certificate and this is reported to the Planning and Building Codes Department, the office may place a stop work order on the project until it can be reviewed. Work completed that is not compatible with the design guidelines may have to be undone, and the property owner may be subject to fines.

THE DESIGN REVIEW PROCESS

The design review process provides a consistent means by which all proposed projects can be submitted to and reviewed by the Planning and Building Codes Department and, as applicable, the Architectural Review Board. The process follows a regulated series of steps that provides property owners with known expectations and promotes consistent and fair decision -making by Planning and Building Codes Department staff and the Architectural Review Board in the review of proposed projects, no matter the property. For properties subject to design review, the entire process must be completed and a Certificate must be issued before work can begin. This process is described in detail below and summarized in the included flowchart (see page 42).

Step 1. Plan Your Project

As previously noted, design review begins with careful project planning in consideration of the design guidelines (see page 32). Proper project planning – which includes developing an understanding of your property and evaluating how a potential project might impact the character of the property and district – saves time and money and will also help you in preparing thorough application materials for submission to the Planning and Building Codes Department. Carefully planning your project and being able to speak to the intricacies of your property and how the design guidelines have or have not been met will also illustrate due diligence to Planning and Building Codes staff and the Architectural Review Board.

Who is Involved in the Design Review Process?

- *Applicants/Property Owners*

  The applicant is the person that submits information for a proposed project to the Planning and Building Codes Department to initiate the design review process. In most instances, the applicant is the property owner but it may also be a lessee or someone under contract to purchase a property. If the applicant is someone other than the property owner, the property owner must also give permission to the individual to submit the project for design review. Ultimately it is the responsibility of the property owner to comply with the design guidelines and the requirements of the design review process.

- *Architects/Engineers and Other Professionals*

  Applicants may choose to have their chosen design professionals support them during the design review process by providing information for the application packet or attending the public hearing, when applicable, during which their project will be reviewed.

- *City of Frankfort Planning and Building Codes Department*

  Staff of the Planning and Building Codes Department is the primary contact for the design review process and will determine if a Certificate of No Exterior Effect is appropriate. If a project is forwarded for full design review to the Architectural Review Board, staff will also provide recommendations to the board regarding the appropriateness of the proposed project.

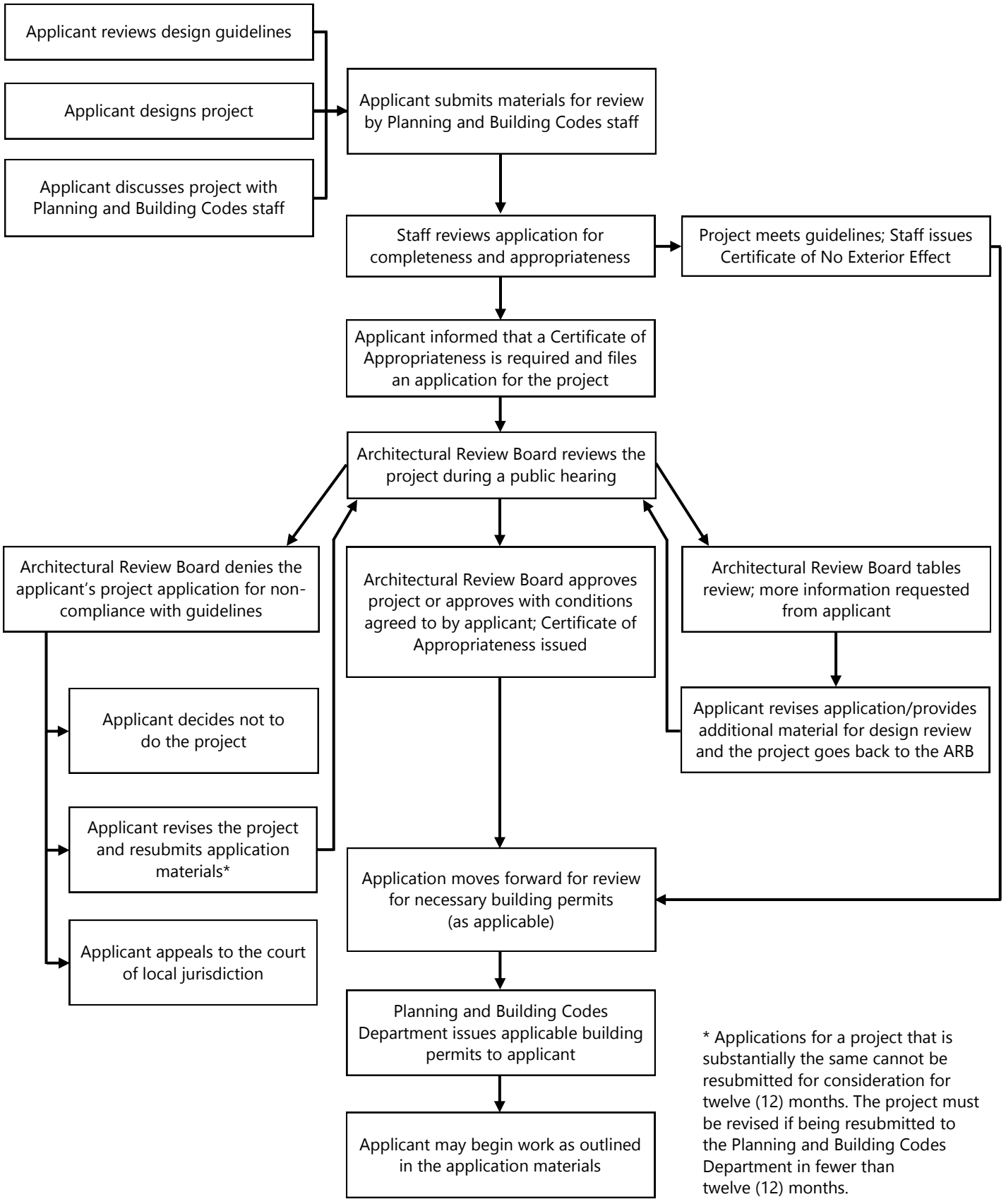
- *Architectural Review Board*

  The Architectural Review Board is a seven member entity responsible for reviewing projects that do not meet the criteria for administrative approval. In such instances, it is the ARB that has the authority to approve or deny a proposed project based on the presented information.

- *Public*

  Reviews conducted by the Architectural Review Board are open to the public. As such, neighbors from the district or anyone from the general public is welcome to attend the hearing and raise any questions or concerns.

City of Frankfort Design Review Process



* Applications for a project that is substantially the same cannot be resubmitted for consideration for twelve (12) months. The project must be revised if being resubmitted to the Planning and Building Codes Department in fewer than twelve (12) months.

Step 2. Coordinate with Planning and Building Codes Department Staff

Planning and Building Codes staff will serve as your contact during the design review process and is available to answer questions and provide guidance in properly preparing applications for review. Staff can also provide preliminary insight into what may or may not be appropriate for your project in consideration of the design guidelines and guidance regarding what level of design review will be required for your project, whether it qualifies for administrative approval or will require review by the Architectural Review Board. Staff can also provide information on submission deadlines and meeting dates, which will help you appropriately plan for timely submission of your application.

Step 3. Prepare Necessary Application Materials

The City of Frankfort has developed a project application that is to be used for all levels of exterior work in local historic districts requiring design review. The form is intended to provide Planning and Building Codes staff and the Architectural Review Board with a thorough understanding of your proposed project. Specific submittal requirements depend on the nature of the proposed project but generally include sketches, photographs, and written descriptions of proposed work. Product samples and specifications may also be needed. Depending on the complexity of the proposed project, professional drawings or renderings may also be recommended to effectively convey details of the project. Applications should focus on how the proposed project complies with the guidelines or

What Materials Do I Need to Submit with My Application?

In order for a project to be reviewed by the Planning and Building Codes Department, the applicant must submit a thorough, completed application that appropriately details the proposed scope of the project. A standardized application form is required for all projects, but additional materials may also be necessary depending on the extent and complexity of your project. It is best to inquire with staff during step two of the design review process (see above) regarding what is necessary for your project. In general, the following requirements must be met:

For all projects:

- Vicinity map with location of subject property marked
- A letter describing the nature of the request, in detail
- A list of adjoining property owners and their mailing address. This list should include properties adjacent on all sides (including across the street). This information may be obtained from the Property Valuation Administrator's Office at the Franklin County Courthouse Annex (315 W. Main Street)
- Appropriate filing fee (checks should be made payable to the City of Frankfort)
- A letter from the property owner agreeing to the application (if applicant is not the owner)

Exterior remodeling:

- Drawings showing proposed appearance, with all materials labeled

New construction and additions:

- Site plan with existing and proposed construction indicated, materials labeled, setbacks from property lines labeled, floor plans, and façade elevation drawings

Fences, driveways, and miscellaneous site changes:

- Site plan with existing and proposed features

Lot subdivision or consolidations:

- Plat prepared by a professional land surveyor

Relocation of a building

- Site plan of proposed building location

Demolition:

- An architect's or architectural historian's report on the architectural and historical significance of the building.
- An architect's or structural engineer's report on the structural integrity of the building.
- A detailed estimate of the cost to renovate the building, prepared by an architect or professional estimator.
- A report on the existing or potential usefulness of the building, prepared by an experienced real estate professional.
- A report detailing all sales in previous 5 years; assessed value of the property; annual debt service; and any appraisals, operating and maintenance expenses, and annual rental income for previous 2 years.

explain why certain portions do not or cannot comply with the guidelines.

The applicant must submit the completed and signed form, fee, and all supporting materials to the Planning and Building Codes Department before it will be reviewed. Applications are due six (6) Mondays prior to the scheduled Architectural Review Board meeting; applications for demolitions must be submitted forty-five (45) days prior to the scheduled meeting. Specific application deadlines are available from the Planning and Building Codes Department office or website.

Step 4. Staff Review of Application Materials and Certificate of No Exterior Effect Applicability

Once you submit a completed project application, Planning and Building Codes staff will review it and consider the proposed project in consideration of the design guidelines. Depending on the nature of the project and the comprehensiveness of submitted materials, staff may need to visit the property as part of their review in order to view existing conditions firsthand.

As noted, in order to expedite the review process for minor work, the Planning and Building Codes Department has an administrative authority procedure that allows the department to approve specific projects and work such as minor alterations, as long as the proposed work is consistent with the guidelines (see the classification of work chart in Appendix F). For these projects that will not result in substantial change to the exterior appearance of a property, staff will issue a Certificate of No Exterior Effect once appropriate documentation has been submitted. Issuance of the Certificate allows you to proceed (Step 6) with obtaining any required building permits and begin your project without formal review by the Architectural Review Board.

If the application is for a more substantial project or Planning and Building Codes staff determines that it is not proposed in accordance with the guidelines, the project will be scheduled for consideration during a meeting of the Architectural Review Board, which must issue a Certificate of Appropriateness before a permit can be issued. Staff will prepare a summary report on the proposed project and provide a recommendation to the Architectural Review Board regarding its appropriateness seven days prior to the meeting.

Step 5. Architectural Review Board Public Hearing

All completed applications referred to the Architectural Review Board will be reviewed in a public hearing during the next available monthly meeting. Planning and Building Codes staff will inform you when the project has been placed on the agenda. Attendance at the meeting is required for review or approval, as the applicant is to present to the project to Architectural Review Board, address any questions or concerns, or discuss conditions for approval. Having your chosen architect or other professional attend the meeting with you may also be appropriate depending on the complexity of the proposed project. The public and adjoining property owners are also notified of the hearing and may provide testimony in favor or opposition to the project.

Following discussion, the Architectural Review Board will vote on the proposed project to issue a determination. One of four determinations will be made:

1. Approval: The project is approved as proposed. No changes are required, and a Certificate of Appropriateness will be issued.
2. Conditional Approval: The Architectural Review Board may propose an alteration or limitation to

Who is the Architectural Review Board?

The Architectural Review Board consists of seven (7) citizen members appointed for overlapping three (3) year terms. Members are residents of the City of Frankfort and have demonstrated knowledge and/or interest in historic preservation and/or architecture. Six (6) members are appointed by the mayor with the approval of the city commissioners, and one (1) member is appointed by the Frankfort-Franklin County Planning Commission. The makeup of the Architectural Review Board must consist of the following:

- Two (2) members that are preservation-related professionals (employed in the professions of architecture, history, archaeology, architectural history, planning, or related disciplines);
- Two (2) property owners within any of Frankfort's three (Special Capital (SC), Special Historic (SH), or Central Business (CB)) local historic zoning districts;
- Two (2) members of the construction and/or land development industry or of the Board of Realtors or Downtown Frankfort Incorporated; and
- One (1) Planning Commission member.

the proposed project in order to bring it into alignment with the design guidelines and choose to approve the project only if that condition is met. If you agree to the proposed condition, a Certificate of Appropriateness will be issued.

3. Table Application: If the Architectural Review Board determines that it has not received enough information about a project to either approve or deny it, a recommendation may be made to table the application for future consideration. Planning and Building Codes staff will notify you of this decision and request the necessary information so that review of the application can be rescheduled.
4. Denial: If the Architectural Review Board determines that a project does not meet the intent of Article 17 of the Zoning Code or the design guidelines, the application will be denied and a Certificate of Appropriateness will not be issued for the project.

What Are My Options if My Project is Denied?

If the Architectural Review Board denies your project and does not issue a Certificate of Appropriateness, you cannot resubmit the same project, as proposed, for consideration for twelve (12) months. In general, you have four options you may pursue:

1. You may choose not to move forward with the project.
2. You may modify the proposed project to bring it into alignment with the design guidelines and recommendations of the Architectural Review Board for resubmission to the Planning and Building Codes Department. Staff will reschedule the project for design review.
3. You may apply for an economic hardship exemption from one or more of the guidelines. The burden of proof is on the applicant to prove the hardship in accordance with Article 17 of the Zoning Code.
4. You may appeal to circuit court the Architectural Review Board's finding if you feel that the rules and procedures were not properly followed or that a fair decision was not made in consideration of the design guidelines.

Step 6. Apply for Required Permits

Once a COA or Certificate of No Exterior Effect has been issued for a project, you may apply for any required permits necessary for your project. The Certificate should be presented when applying for your permit.

Step 7. Proceed with Your Project

Following issuance of the Certificate and appropriate permits, you may proceed with the project as outlined in the design review application. Your Certificate is valid for twelve (12) months from the approval date. Should you determine that a change in the scope of the project is necessary or that the project will extend past the Certificate's date of validity, it is your responsibility to notify Planning and Building Codes staff as soon as possible in order to determine if additional review will be required. Extensions are only granted by the ARB for any project processed through the ARB.

SPECIFICS TO KEEP IN MIND

- *Applications*

  Applications will not be reviewed unless they are complete with all required supporting materials and filing fee.

- *Application Deadlines*

  Completed applications must be submitted six (6) Mondays prior to the scheduled meeting; demolition applications must be submitted forty-five (45) days prior to the meeting.

- *Meeting Frequency*

  Meetings are held monthly, on the third Tuesday of each month, at City Hall.

- *Certificate Validity*

  Certificates are valid for twelve (12) months from their approval date. Renewals must be applied for thirty (30) days prior to a Certificate's expiration.

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SECTION 2 | DESIGN GUIDELINES

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4. REHABILITATION GUIDELINES

IN THIS SECTION

4.1 Universal Guidelines for Historic Materials and Features

The character of a building is defined by the total of features and materials used in its construction. Whether a building's wall materials or a significant feature such as a porch, the elements that define a building help convey its architectural style and place it within a certain period of time. They also reflect patterns of development, advancements in technology, and the evolution of trends and tastes over the course of more than two hundred years of architecture. A building's features also affect how we interact with a building. For example, how we approach and enter into a building is defined by the character of the entry—whether a simple single-door entry with stoop or a formal double-door entry sheltered by a colonnaded porch with steps.

Given the importance of individual elements in defining the overall character of a building, it is important to give appropriate consideration to how a proposed change—even if seemingly minor— may affect the historic character of a building. As such, maintenance and rehabilitation projects should not be viewed as isolated actions but rather as a series of related activities that, over time, affect our perception of the historic places that define our community. By adhering to a set of universal principles founded in accepted preservation treatments, we can more readily ensure that the total of our actions respect and maintain the unique character of our heritage assets.

4.1.1 RETAIN AND PRESERVE HISTORIC BUILDING MATERIALS AND FEATURES

A. Original architectural materials such as brick and stone, wood siding and trim, cast and wrought iron, and sheet metal should be repaired, restored, and reused.

B. Historic architectural features and decorative elements should be retained and repaired rather than replaced.

C. Intact or repairable historic materials and features should not be removed or covered from view.

D. Adding features not historically present is not appropriate as it conveys a false sense of history and shall be prohibited.

Maintaining historic buildings requires a delicate balance between respecting the building's architectural character and ensuring continued, modern use. While extensively renovating a property with new materials may seem tempting, such actions have the potential to completely strip a property of its unique character (left). Through sensitive upkeep and rehabilitation over time, however, historic buildings can continue to both serve their occupants and reflect their past, as evidenced by the many properties in Frankfort's core (above).

4.1.2 USE THE GENTLEST MEANS POSSIBLE WHEN CLEANING HISTORIC MATERIALS

A. Maintain protective weather-proof coatings such as paint or stain on historic materials. Always remove deteriorated coatings to the next intact layer before applying new coatings to ensure adherence.

B. Clean historic materials only when necessary to stop deterioration or remove graffiti, heavy soiling, or biological growth. Water cleaning shall otherwise be avoided so as not to unnecessarily introduce moisture into the building's materials.

C. Select a test patch before cleaning to ensure that the chosen method will not cause damage to historic materials.

D. Start with a low pressure washing and a soft, natural bristle brush when cleaning is necessary. Abrasive cleaning methods such as high pressure water washing and sandblasting, which can damage historic materials and lead to additional deterioration, shall not be used.

4.1.3 REPAIR DETERIORATED BUT REPAIRABLE HISTORIC MATERIALS BEFORE CONSIDERING REPLACEMENT

A. Deteriorated but serviceable materials and features shall be repaired by using accepted preservation treatments rather than being replaced.

B. Repairs shall be completed using in-kind new or recycled materials that match the original materials in appearance, dimension, profile, texture, and finish as closely as possible.

C. If disassembly of a historic building feature is necessary in order to complete a repair or avoid inadvertent damage to surrounding features, document the configuration of the feature before disassembly to facilitate reinstallation following repairs.

D. Removing or covering historic materials and features, particularly those visible from the right-of-way, instead of appropriately repairing them is not appropriate and shall be prohibited.

Protective coatings on wood materials such as siding and trim boards, which are subject to extensive weathering, should be maintained in order to maximize the life of materials. Deteriorated coatings should be scraped and defects in the wood, such as holes and hairline cracks, should be filled before applying a new protective coating.

Abrasive cleaning methods such as sandblasting can irreversibly damage materials, which affects the building's aesthetic and can lead to additional deterioration as a result of the loss of protective surface material.

4.1.4 WHEN REPLACEMENT OF HISTORIC MATERIALS AND FEATURES IS NECESSARY, REPLACE IN-KIND

A. Only the portions of a feature that are deteriorated beyond repair shall be replaced. Wholesale replacement of otherwise intact features or materials shall be prohibited.

B. Deteriorated materials shall be replaced with new or salvaged materials that match the original in dimension, detail, profile, texture, and finish.

C. Alternative materials shall be considered on a case-by-case basis in consideration of the building feature and its location and the proposed material's durability and compatibility.

D. Synthetic materials such as vinyl and aluminum siding or faux stone and wood shall be avoided.

4.1.5 CONSIDER REMOVAL OF REPLACEMENT MATERIALS AND FINISHES THAT COVER HISTORIC MATERIALS

A. Carefully remove replacement finishes so as not to cause inadvertent damage to underlying materials.

B. Uncovered historic materials shall be repaired in accordance with the guidelines.

C. When removing paint, stain, stucco, or other claddings, select a localized area to test the removal process and ensure that underlying materials will not be damaged.

Original building materials and features are often hidden beneath layers of replacement materials that were installed to mask deterioration or as an inexpensive means of updating a property. Such is the case with the property at the right where the removal of aluminum siding revealed original clapboard and infilled window openings. Consideration should be given to restoring uncovered features and materials rather than once again covering them.

4.1.6 ENSURE COMPATIBILITY WHEN RECONSTRUCTING MISSING FEATURES

A. Designs based on historical, photographic, and/or physical evidence and documentation shall be used to reconstruct missing components.

B. In the absence of appropriate documentation, a simplified design that is compatible to the building in scale, profile, materials, and finish shall be used. Nearby buildings of similar vintage and style may be used as a reference for developing an appropriate design.

C. The addition of features that are out of scale with the property or not compatible with the character of the building shall be prohibited.

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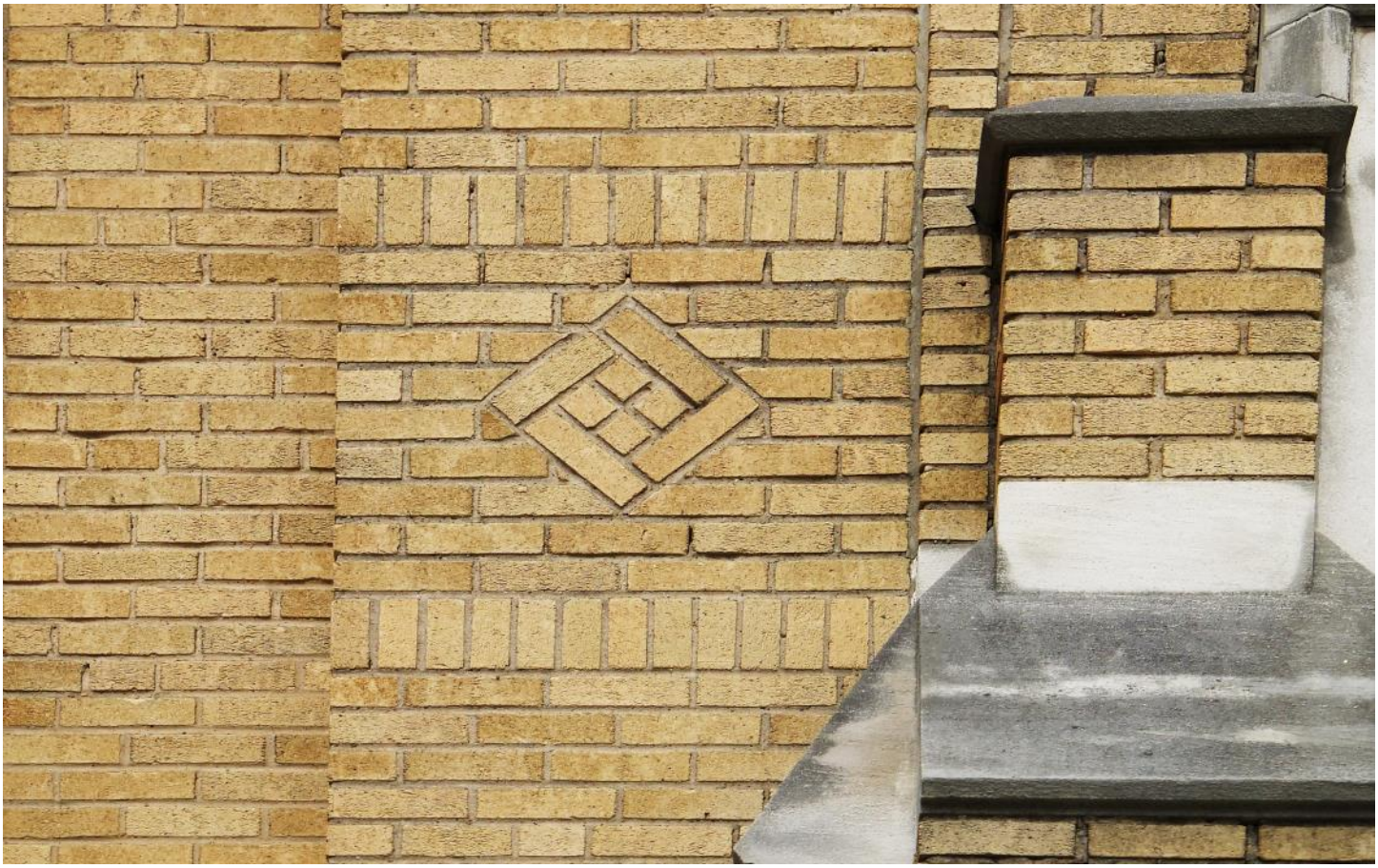
DEVELOPING SIMPLIFIED REPLACEMENT DESIGNS

While elements from buildings of a similar style may be used as a reference for reconstructing missing features such as a porch, designs should not simply replicate those found on other buildings. Planning and Building Codes staff can provide guidance on appropriate design solutions.



4.2 MASONRY

Masonry is found in both structural and decorative applications and includes brick and stone, as well as terra cotta, tile, and cementitious products such as concrete and stucco. Buildings with masonry structural walls dating to the early establishment of the city are prevalent in Frankfort's historic core, but masonry lintels, sills, cornices, quoins, pediments, porch elements, and other decorative components are also commonly found in the area. The total of masonry features and their individual characteristics—color, texture, patterns—contribute to the architectural character and variety of the city.

Masonry materials and features are to be retained and maintained as character-defining features. When properly maintained, historic masonry materials such as brick and stone can last for centuries. Masonry materials are not to be needlessly removed or covered with other materials and repairs should be undertaken with an understanding of the differences between historic masonry materials and modern masonry materials, which have differing structural and physical characteristics and are not always compatible.

4.2.1 PROTECT AND MAINTAIN ORIGINAL MASONRY SURFACES AND FEATURES

A. Historic masonry features – such as piers, columns, cornices, and decorative brick and tilework – shall be retained.

B. Cleaning shall be completed by the least damaging method available, ranging from washing with a mild detergent and soft bristle brushes to chemical cleaning. Sandblasting destroys masonry surfaces, reduces the life of buildings, and shall not be permitted.

C. Siding and veneers shall not be used to cover or replace masonry walls.

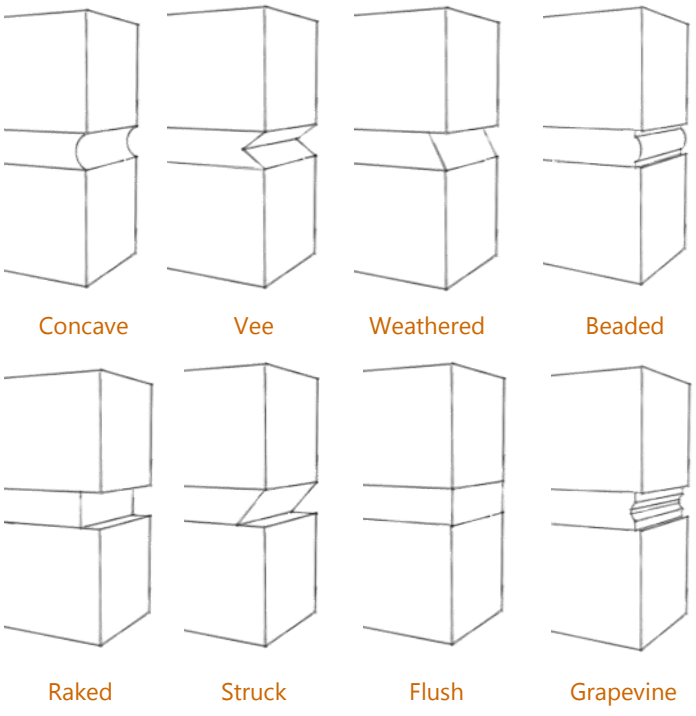
D. Sealants shall not be used unless there is actual water penetration through masonry. If water is penetrating the masonry to the interior, then only the affected area shall be treated and only after the masonry is dry.

E. Maintain paint on buildings that have historically been painted. Painting masonry that has not historically been painted shall not be permitted.

MASONRY SEALANTS

Applying waterproof or water repellant coatings to masonry is generally not appropriate. Not only can such coatings alter the appearance of masonry, but sealing a foundation can also prohibit the natural movement of moisture through masonry, ultimately causing additional deterioration. Sealants shall not be used as a substitute for appropriately repairing deteriorated materials. Sealants are only to be applied in rare circumstances where moisture can be demonstrated to be infiltrating masonry and when the method of infiltration is understood.

In instances where use of a sealant is determined appropriate, coat only the masonry that is affected. It is not appropriate to seal masonry that has no demonstrated infiltration. Sealants shall only be applied on dry masonry. Treating masonry while damp can trap moisture inside the masonry.



Unless otherwise demonstrated to have had a different mortar profile, masonry shall be tuckpointed using a concave joint, which provides the tightest bond between mortar and masonry and allows for proper water runoff. Vee joints have similar properties but can allow moisture penetration if the point is not perfectly tooled. Profiles with recessed joints that expose the flat surface of the masonry unit (weathered, raked, and struck) increase the possibility of moisture penetration and shall not be used unless historically present. Flush joints, which are typically not perfectly even, can create a shelf between the mortar and masonry, allowing for water to settle. Decorative joints (beaded and grapevine) create a distinctive profile and shall not be used unless historically present.

4.2.2 REPOINT DETERIORATED MORTAR JOINTS

A. Remove deteriorated mortar and clean the joint with hand tools. Using power tools can cause inadvertent damage to surrounding masonry and is generally not appropriate.

B. Tuckpointing shall be completed with a soft mortar, simulating historic lime and sand mortars in appearance and composition. The use of such mortars will allow for proper expansion and contraction of masonry units.

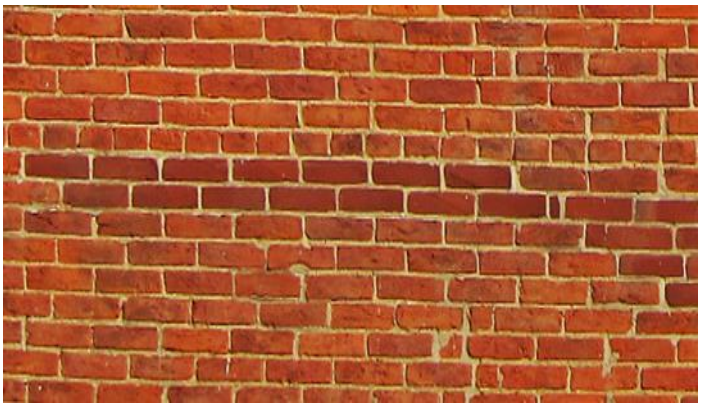
C. New tuckpointing shall match the original joint type. Unless demonstrated to be historically different, the mortar joint shall be concave because it allows for the tightest bond between mortar and masonry.

D. New mortar shall be tooled and tinted to match the color of the original materials as closely as possible.

4.2.3 REPLACE DETERIORATED OR MISSING MASONRY UNITS OR FEATURES IN-KIND

A. The color, texture, and pattern (where applicable) and composition of replacement masonry shall duplicate the original; the composition, color, and tooling of existing mortar shall also be duplicated around new masonry units.

B. If an original detail is deteriorated beyond repair or missing, it shall be replaced with a newly-designed detail appropriate in scale, proportion, and character.



When replacing deteriorated masonry with new units, it is important that the new units be selected in consideration of the original masonry's character. While it may seem like a minor repair, the installation of modern materials of differing character can greatly affect the aesthetic of the building (above).

TUCKPOINTING AND REPLICATING HISTORIC MORTARS

While tuckpointing historically referred to a very specific application, both it and repointing are commonly used interchangeably to refer to the replacement of missing or deteriorated mortar with new mortar. It is important both for the aesthetics of the building and the longevity of original masonry materials that replacement mortar matches as closely as possible the structural characteristics of the original lime-based mortars, which accommodate natural expansion and contraction resulting from fluctuating temperature cycles. Mortar that is too hard and does not allow for proper expansion and contraction forces the tension to be placed on the masonry units, which can lead to the development of cracks and cause the face of the masonry to break apart.

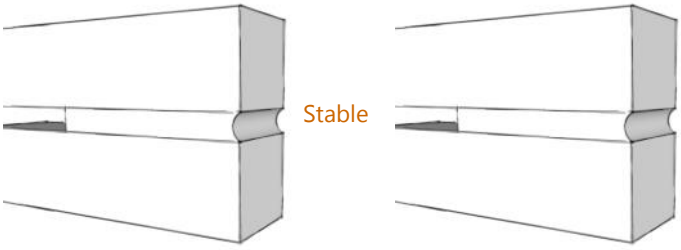
In general, new mortar should be softer than the surrounding masonry and no harder than the original mortar. While mortars should ideally be custom matched to the existing mortar on a building, a mixture consisting of one part lime to two parts of the smallest available mesh sand is recommended as a general starting point. While Portland cement may be added to improve the workability of the mixture, no more than 20% of the total volume of the mortar mixture should consist of Portland cement. Larger concentrations of Portland cement will cause the mortar to be too hard.

To repoint deteriorated masonry:

- Remove deteriorated mortar—with hand tools to the extent possible—to a depth of 2-1/2 times the height of the mortar joint (typically 1/2" to 1").
- Remove stray, loose mortar from the joint with a soft stream of water and brush.
- Prepare mortar mixture matching the existing mortar in color and composition (use within 30 minutes of mixing).
- Prehydrate the mixture and set into the clean joint in thin 1/4" layers.
- Once the mortar is semi-hardened, tool the joint to replicate the original mortar profile.
- Use a nylon or natural bristle brush to clean excess mortar from the joint and surrounding masonry. Do not leave excess mortar on the masonry as it can lead to deterioration.

Repointing that does not match the characteristics of the original mortar can cause it to stand out from the surrounding masonry, detracting from the aesthetic of the building, as is shown above where cement-rich, bright white mortar was used to repoint the mortar around the window to the left.

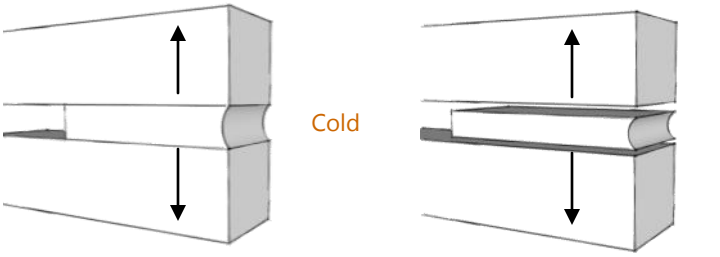
Properties of historic lime-based mortars vs. modern cement-based mortars



Stable

Historic lime-based mortars

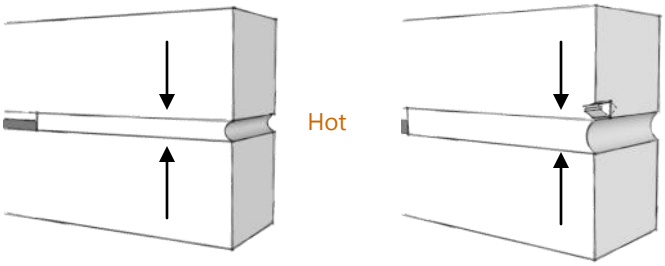
Modern cement-based mortars



Cold

Flexible mortar expands

Inflexible mortar does not expand, causing cracks to form



Hot

Flexible mortar contracts

Inflexible mortar does not contract, placing pressure on the masonry which spalls (breaks apart)

4.3 WOOD

Wood is found in a variety of applications—structural framing, siding, trim boards, cornices, shutters, doors and windows, porch columns and posts, and decorative features such as brackets, dentils, door surrounds, and window hoods. At the hands of a craftsman, it can take on both simple and complex forms, from planed siding to intricate scrollwork, and can be installed in a variety of configurations that result in unique patterns, profiles, and textures.

While wood features can be susceptible to weather damage, insects, and biological growth, properly maintained components that have a protective coating can last for many years before replacement is necessary. This is particularly true for historic features constructed of highly-durable, dense old growth lumber. When wood components become deteriorated, selective repair or replacement of isolated sections is often a viable option, leaving the intact section of original materials in place.

4.3.1 IDENTIFY, RETAIN, AND MAINTAIN HISTORIC WOOD SIDING, TRIM, AND ARCHITECTURAL FEATURES

A. Wood surfaces and features shall be protected from deterioration by providing a weather-resistant coat of paint or stain.

B. Identify, evaluate, and treat the causes of wood deterioration, including faulty flashing, leaking gutters, cracks and holes, deteriorated caulking at seams, plant materials, and insect or fungus infestation.

C. Apply chemical preservatives as appropriate to historically exposed wood features such as the ends of beams or rafters.

D. Hand scraping shall be used to remove deteriorated protective coatings to the next sound layer for repainting of the substrate. Damaging methods such as propane torches shall not be used.

E. Stripping surfaces to bare wood or applying a stain where surfaces were historically painted shall be avoided.

4.3.2 REPAIR DETERIORATED BUT SERVICEABLE WOOD ELEMENTS AS CHARACTER-DEFINING FEATURES

A. Deteriorated wood surfaces shall be repaired by patching, consolidating, splicing, or otherwise reinforcing deteriorated sections.

B. Repairs shall be matched to the original materials in appearance, profile, texture, and finish.

C. When patching or splicing deteriorated wood components, timber that matches the grain and density of original materials shall be used.

D. Unique details such as beaded edges and bevels shall be retained when repairing deteriorated wood components.

SALVAGED TIMBER

When undertaking repairs or replacing deteriorated sections of wood features, using salvaged timber goods can be a viable option in many instances. Salvaged timber of old growth materials can be found in many architectural salvage yards and can be reclaimed for reinstallation, reducing the impact of timber harvesting and making use of the embodied energy in previously harvested goods. Before installing salvaged timber, prepare it by removing all paint and finishes and sanding to a smooth, feathered edge. Fill any holes or minor cracks with epoxy filler and finish the timber to match existing materials.

Deteriorated coatings and wood components should be repaired using accepted preservation treatments. Covering deteriorated materials instead of repairing them (left) is not appropriate.

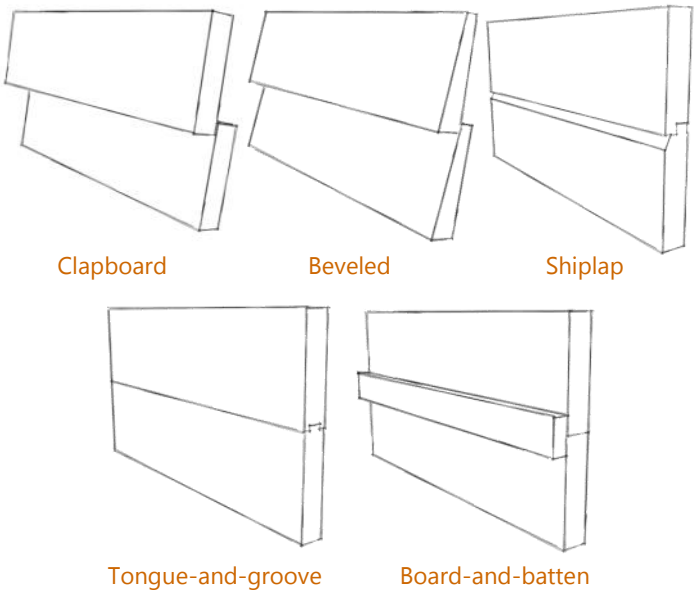
4.3.3 MAINTAIN COMPATIBILITY WHEN REPLACING WOOD FEATURES THAT ARE DETERIORATED BEYOND REPAIR

A. Wood siding shall be used as the repair or replacement material on frame buildings where feasible. Fiber cement board may be utilized if the alternative adequately simulates the original material. Faux wood-grained finishes shall not be used.

B. The siding profile shall be maintained.

C. Rough-sawn wood or plywood siding (i.e., T-111) shall be prohibited for exterior walls, trim, and ornamentation.

D. Vinyl and aluminum siding shall not be permitted. Buildings already having artificial stone, asbestos, asphalt shingles, and other similar materials shall be permitted to use similar materials in resurfacing or repair.

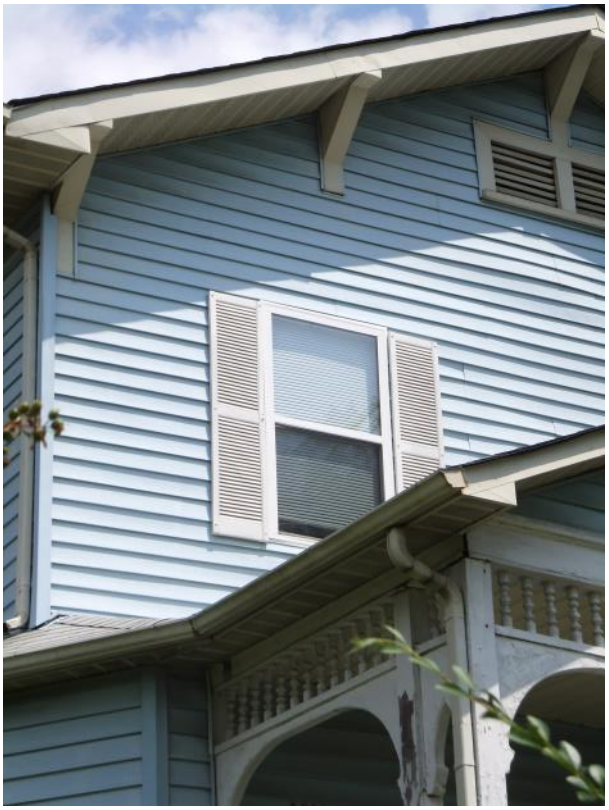


When deteriorated wood siding needs to be repaired or replaced, the configuration and profile of the original siding is to be retained as a character-defining feature.

The Simple Truth: Vinyl Siding

Under no circumstances is the installation of vinyl replacement siding an appropriate design solution in Frankfort's designated Special Historic district, whether for a whole building or only a section thereof. Not only is vinyl an extremely environmentally-unfriendly product, but it also dramatically changes the character of the building to which it is applied, as well as the overall streetscape. Perhaps most importantly, despite what many marketing materials claim, vinyl siding is not a cure-all that will remedy problems with wall materials or bring an end to needed maintenance. In fact, vinyl siding introduces its own set of problems:

- Composed primarily of polyvinyl chloride, vinyl siding does not provide a sustainable rehabilitation option and its manufacturing process results in the release of dioxins and furans, two of the most harmful industrial pollutants.
- Vinyl siding will not get rid of existing problems evident in stone or wood wall materials, it will just mask them. Often, the installation of vinyl siding can actually cause the problem to worsen; with the problem hidden and out of sight, the homeowner is more likely to ignore or forget about the deterioration, which will continue. The presence of vinyl siding will prevent the property owner from being able to easily access and correct the problem in the future.
- Artificial claddings such as vinyl siding are considered a non-permeable material. While moisture cannot penetrate the material, it also means that any moisture that gets behind the cladding will be trapped and unable to dry out to the surface.
- "Maintenance-free" simply means that the material is not easily repairable. Just like every other material—natural or synthetic—vinyl siding deteriorates. Over time it will dent, warp, crack, fade, discolor, or sag. While traditional materials such as masonry and timber can be patched and repaired on a localized basis as needed, vinyl siding cannot be repaired. When a piece deteriorates, it must be fully replaced.
- Vinyl siding dramatically alters the character of the building and the overall streetscape. The installation of vinyl siding destroys the integrity of a historic building, changing the scale, composition, texture, and profile of finishes that historically characterized a property. Often, the installation of vinyl siding results in changes to the depth of window and door openings and necessitates the removal or concealing of architecture features, which leads to bland, undifferentiated architecture.



Vinyl siding has a dramatic effect on historic buildings, stripping them of their unique character and resulting in bland architecture that is undistinguishable from that of any other location (top). The installation of vinyl siding also often results in changes to the profile of door and window openings and requires removal of or changes around trim elements (bottom), which significantly diminishes a building's integrity and alters its appearance along the streetscape.

4.4 METALS

Architectural metals are versatile and distinctive materials that can be used in a variety of applications — porches, cornices, roof claddings, light fixtures, wall anchors, shutter latches, fences, cresting, railings, brackets, and window hoods — and sculpted into a variety of designs and patterns, resulting in a rich variety of colors, textures, and shapes. As particularly unique features of a building, it is important that historic architectural metal elements are retained and maintained as character-defining features.

Critical in determining an appropriate approach for metal features is understanding the characteristics of the particular metal being addressed. Soft metals (tin, zinc, copper, bronze, and aluminum) and hard metals (cast iron, wrought iron, and steel) react very differently to different types of cleaning and different types of coatings, and using the inappropriate method can unintentionally accelerate deterioration rather than correct it. Before any work is done, it is recommended that methods be tested on a localized area to ensure that inadvertent damage will not be done to the material.

4.4.1 RETAIN AND PRESERVE HISTORIC ARCHITECTURAL METAL FEATURES

A. Historic architectural metals such as copper, tin, and wrought iron used in architectural details and ornamentation shall be maintained.

B. Altering, obscuring, or removing historic architectural metal features shall be avoided.

C. Protective coatings, where historically present, on metal surfaces shall be maintained in order to extend the life of the material. Exposing historically coated metals can accelerate deterioration and shall not be permitted.

D. Painting historically exposed metals such as copper and bronze is not appropriate and shall be avoided.

E. Removing naturally-occurring patina—which acts as a protective coating—on historic metals such as copper shall be avoided.

Architectural metals are found in a variety of forms in Frankfort's historic core, each contributing to the unique character of a particular building. Historic metal components are to be retained as significant components that contribute to the architectural integrity of the area.

4.4.2 CLEAN AND REPAIR LOCALIZED DETERIORATION TO MAINTAIN ARCHITECTURAL INTEGRITY

A. Clean metals prior to reapplying protective coatings to improve longevity of the coating.

B. Clean soft metals such as copper with chemical solutions, starting by testing localized areas. Abrasive methods such as grit blasting shall be avoided.

C. Clean hard metals such as cast and wrought iron with the gentlest means possible — start with hand scraping and wire brushing before to determine if more abrasive methods are necessary.

D. Deteriorated features shall be repaired by patching or reinforcing the original fabric with components of compatible material. Substitute materials that alter the visual appearance of the intact portions shall not be permitted.

4.4.3 MAINTAIN COMPATIBILITY WHEN REPLACING DETERIORATED OR MISSING FEATURES

A. If a portion of an architectural metal feature is deteriorated beyond repair, only the deteriorated section shall be replaced. Wholesale replacement of the entire component when only isolated deterioration is present shall be avoided.

B. Replacement pieces shall match original materials in-kind in terms of design, dimension, and texture. When in-kind materials are not feasible, a substitute material that replicates the design, dimension, and profile of the original material may be considered.

C. If an architectural metal feature is missing, it shall be replaced with a new feature based on accurate documentation of the original design or with a simplified design that is compatible in scale, size, material, and color.

D. When replacing metal elements, avoid contact between two different types of metals as this can cause a chemical reaction that will accelerate corrosion. Ensure all fasteners are also chemically compatible with the substrate.

4.5 ROOFS AND RELATED FEATURES

The roof shape and pitch play a role in defining a building's massing and volume and form an important component of the architectural character of a building. Roofs also affect our perception of space along a streetscape. Defined by features such as chimneys, dormers, cornices, brackets, and cresting, roofs and their associated components also help convey the architectural style and vintage of a particular building and contribute to the rich variety of architecture within Frankfort's historic core. A wide variety of roofing materials—such as slate, wood shingles, tile, and metal—were historically used, but most have been replaced with modern asphalt shingles over time.

While many original roofing materials have been replaced, where they remain, critical consideration should be given to maintaining them as unique and increasingly rare distinguishing features of the roof. For all other buildings, emphasis is to be placed on retaining the original roof shape and pitch, as well as associated features, as changes to the roof and alterations or removal of associated features can significantly alter the character of the entire building.

4.5.1 RETAIN ORIGINAL ROOF SHAPES, MATERIALS, AND ASSOCIATED CHARACTERISTICS

A. The original roof shape shall be preserved.

B. Whenever possible, original roofing materials shall be retained.

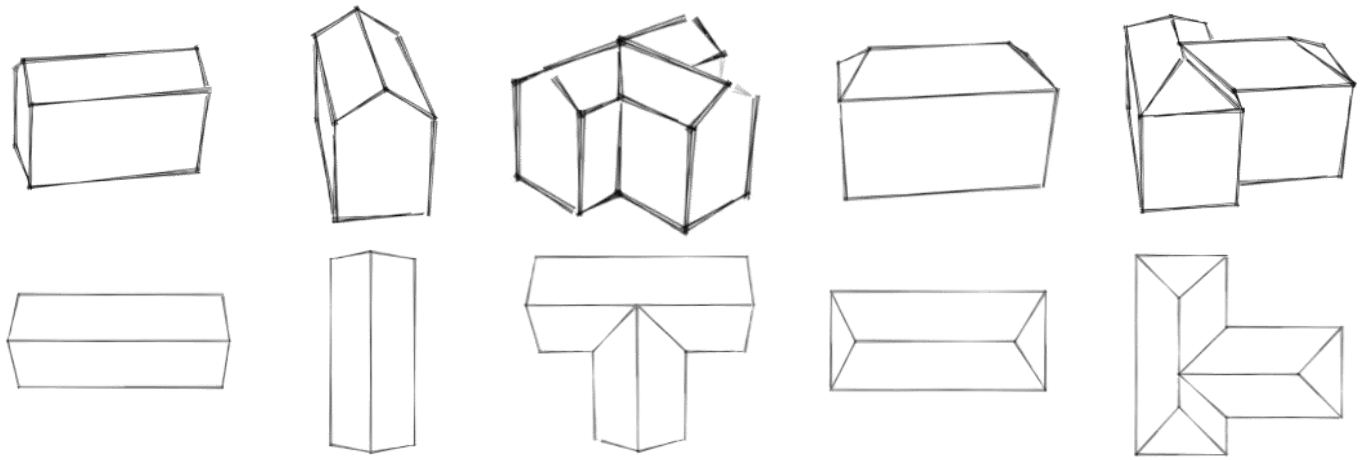
C. Original architectural features that give the roof its character – such as dormer windows, cupolas, cornices, brackets, chimneys, cresting and weathervanes – shall be retained.

4.5.2 RETAIN AND MAINTAIN ORIGINAL CHIMNEYS

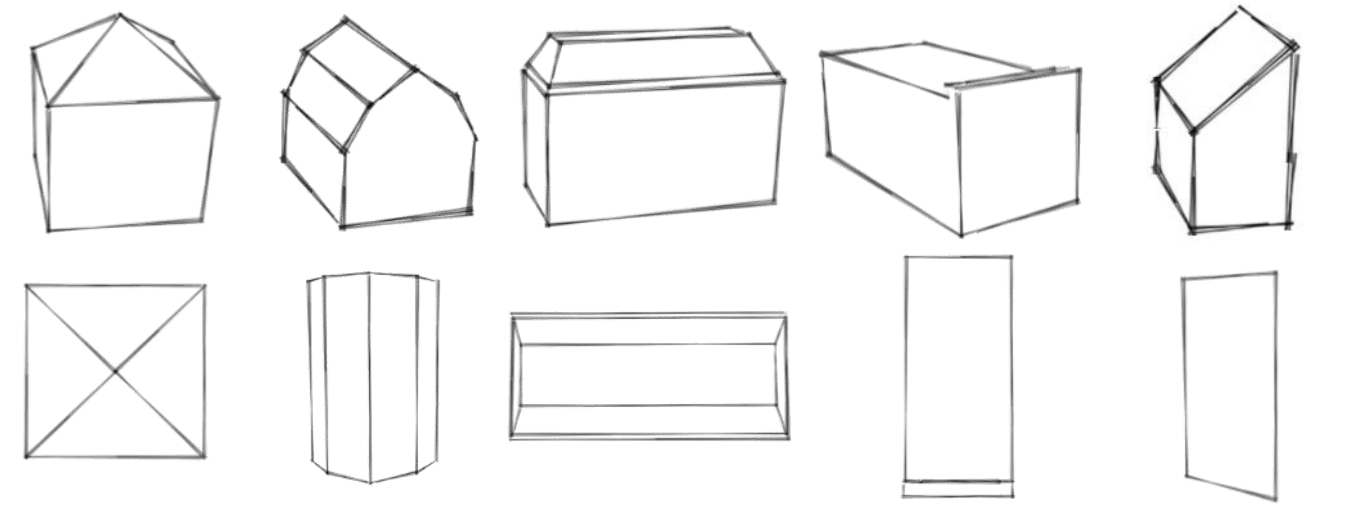
A. Original chimneys, particularly those that are visible from the public right-of-way, shall be retained.

B. Maintaining chimneys in working order to take advantage of their ventilating properties is recommended. In instances where a chimney cannot be used, install a chimney cap to protect the chimney. The cap shall be installed so that it does not diminish the original design, require removal of decorative features, or damage historic materials.

Common Roof Forms



Side Gable | Front Gable | Cross Gable | Hip | Cross Hip



Pyramidal | Gambrel | Mansard | Flat with parapet | Shed

C. If rebuilding a chimney is necessary, historically appropriate materials such as brick or stone shall be used. Materials that simulate masonry shall not be permitted.

D. Altering the character of a chimney by painting, parging, wrapping in siding, or otherwise covering historically-exposed masonry materials visible from the right-of-way is not appropriate and shall be avoided.

E. Shortening or removing original chimneys when they become deteriorated is not appropriate, particularly when readily visible from the public right-of-way, and shall be avoided. Deteriorated masonry shall be repaired in accordance with the guidelines.

Chimneys are among the most distinctive features of the rooflines in Frankfort's historic core and should be maintained as character-defining features. Masonry should be tuckpointed and repaired as necessary to extend a chimney's useful life.

4.5.3 REPAIR ORIGINAL ROOFING MATERIALS AND FEATURES UNLESS SUBSTANTIAL DETERIORATION WARRANTS REPLACEMENT

A. Original specialty materials such as tile, slate, and metal shall be repaired by replacing only deteriorated sections unless more than 35% of the total surface is deteriorated.

B. In-kind materials shall be used when repairing localized areas of deteriorated roofing.

C. Deteriorated flashing shall be repaired by installing new flashing to match existing materials. Unfinished metal shall not be used.

D. Removing or replacing features that are deteriorated but repairable shall be avoided.

4.5.4 REPLACE DETERIORATED ROOFING MATERIALS WITH COMPATIBLE COUNTERPARTS

A. The original roof shape and configuration shall be retained when installing new cladding materials.

B. Deteriorated roofing shall be replaced with in-kind materials appropriate to the style and period of the building and neighborhood and match the original in appearance, pattern, color, composition, size and shape.

C. New metal roofing shall be standing seam with 15-inch wide panels at minimum. Corrugated roofing shall be prohibited.

D. Where large sections of specialty materials such as slate or tile are deteriorated on primary slopes, consider consolidating intact units from the rear slope for use in the deteriorated area.

E. Full replacement of a roof with materials other than those existing shall only be approved after the applicant has submitted evidence and documentation of why the existing roof material cannot be repaired and/or replaced with the same material.

F. Compatible substitute materials may be used if determined an appropriate match for traditional roofing materials. Low-profile asphalt or fiberglass shingles in dark shades are more appropriate.

Specialty Roofing Materials

While very few intact examples remain today, specialty roofing materials such as slate, tile, and wooden shakes provide distinction and contribute to the unique character of a particular building. As such, careful consideration should be given when replacement of such materials is necessary. While replacement with in-kind materials is preferred and encouraged, it is recognized that in-kind replacement will not always be feasible and that a broad range of material changes have already permeated Frankfort's historic core. As such, allowances for compatible substitute materials may be made in consideration of the character of a particular building. Keep in mind the following guidance when evaluating replacement of specialty materials:

- Consider consolidating intact units from the rear slope for use on primary elevations and using compatible replacement materials on the rear elevation away from the right-of-way.
- When replacing specialty roofing materials, consider salvaging intact units for reuse on another project or by other property owners, ultimately reducing landfill waste and promoting reuse of historic fabric.
- Selective repair or replacement of specialty materials is preferred over wholesale replacement. If replacement is necessary, first consideration should be given to installing of a new roof of in-kind materials matching the characteristics of the original roof.
- When in-kind materials are not feasible, alternative materials such as metal or concrete shingles that mimic the appearance of original materials such as slate may be appropriate. When considering the appropriateness of the material, the Architectural Review Board will consider the cost, texture, pattern, durability, and dimensions of the proposed material.
- A final option to consider if in-kind materials or alternative systems that mimic traditional materials are not appropriate or feasible is replacement with an asphalt or fiberglass shingle. Dimensional shingles are preferred over standard 3-tab shingles as they provide a more appropriate profile. The color and texture of the finish should be considered in reference to the original materials that are being replaced.

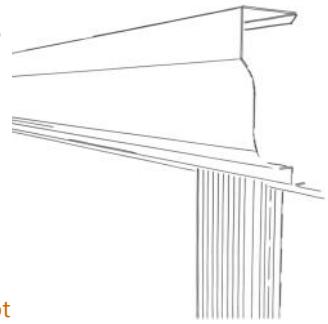
4.5.5 UTILIZE GUTTERS AND DOWNSPOUTS THAT ARE NON-INTRUSIVE TO THE DESIGN OF THE BUILDING

A. Box gutters shall be preserved and repaired or replaced with the same style box gutters on all elevations visible from the public right-of-way.

B. Box gutters that are deteriorated beyond repair on elevations not visible from the right-of-way may be replaced with half-round hanging gutters and round downspouts.

C. Hanging gutters and downspouts, unless made of copper, shall be painted the same color as the house or the trim. To prevent the paint from flaking and peeling within a short period of time, non-galvanized metal or aluminum gutters or downspouts shall be coated with a galvanized steel primer before applying the finishing coats of paint.

D. All new hanging gutters shall be half-round and new downspouts shall be round unless otherwise approved. K-style and PVC style gutters shall not be permitted.



Box gutters integrated into the cornice (above left) are to be retained where present. Half-round gutters and round downspouts (above right) provide an appropriate option for hanging gutters. K-style and other molded gutters and corrugated downspouts (right) are not appropriate and are not permitted in the SH district.

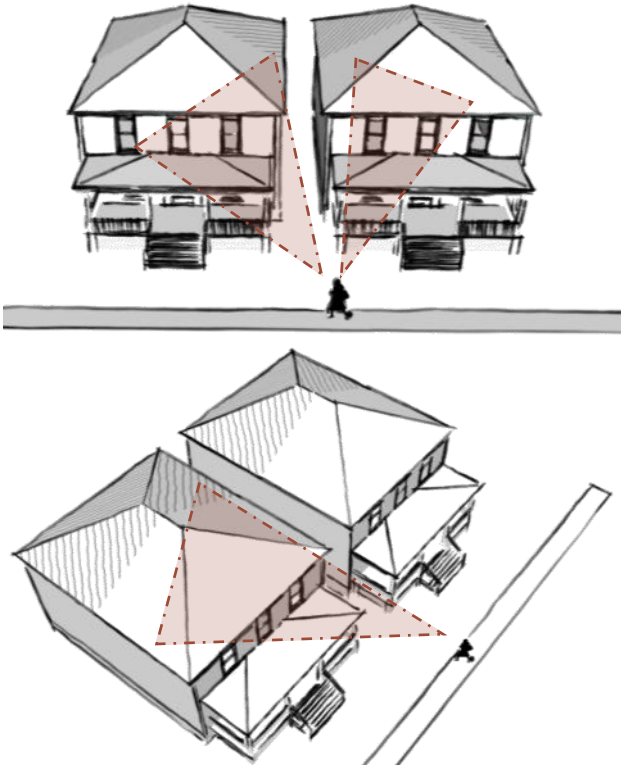
4.5.6 MINIMIZE THE IMPACT OF ROOFTOP ADDITIONS, EQUIPMENT, AND OTHER CHANGES

A. Substantial rooftop additions are generally discouraged in predominately residential areas.

B. Changes to the original roof shape or adding features inappropriate to the character of the roof, such as oversized dormer windows, shall be avoided.

C. Skylights, roof gardens, television antennae, satellite dishes, and mechanical equipment such as air conditioning units shall be placed in an inconspicuous location where they will not detract from the character of the building. Generally, they shall not be placed on an elevation prominently visible from the right-of-way. Installation on façade roof slopes shall be prohibited.

D. Architectural details such as decorative cornices, cupolas, and brackets that were not historically present on a building shall not be added as they convey a false sense of history.

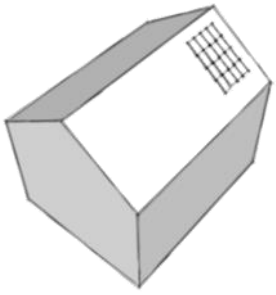


Critical consideration should be given to the location of any proposed rooftop change, particularly in a pedestrian-oriented neighborhood setting. The rear third of secondary elevations and the rear elevation (above, shaded), outside of view from most locations along the public right-of-way, are the most appropriate locations when changes are necessary.

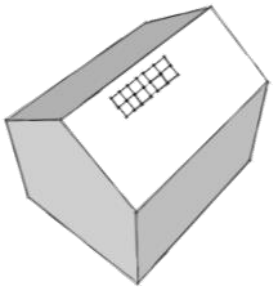
INSTALLING ROOFTOP SOLAR COLLECTORS

Rooftop solar collectors—either solar panels or solar shingles— that translate the sun's energy into usable power for a building may provide a viable option for some property owners that desire to reduce energy consumption. Use of such features as an energy-efficient mechanism is permitted and encouraged when it can be demonstrated that the installation will not diminish the integrity of the building on which it is located. Consider the following when assessing the feasibility of rooftop solar collectors to minimize the potential for the building's character to be negatively impacted:

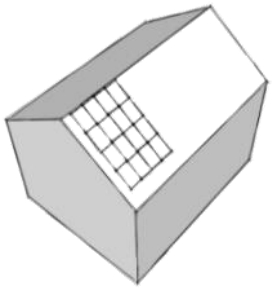
- Make sure that the roof structure can support the added weight of solar collectors.
- Give first consideration to installing solar collectors on rear roof slopes so that they are not visible from the public right-of-way.
- If a building's orientation will limit the productivity of solar collectors, consider the rear portion of secondary elevations as an alternative.
- Wherever feasible, place solar collectors behind features such as parapets, dormers and chimneys in order to minimize their visibility from the right-of-way.
- Secondary buildings at the rear of a lot may provide a viable alternative for locating solar collectors.
- Size the solar collectors and select an arrangement that is compatible with the scale and form of the building.
- Select collectors and mounting systems that are similar in color to existing roof materials to minimize their appearance.
- Install solar collectors so that they lay as parallel as possible to the roof surface. In general, solar collectors should not be positioned more than 6" away from the roof surface.
- Install solar collectors so that they do not cause irreversible damage to the roof structure or require the removal or alteration of character-defining features such as dormers, chimneys, and cornices.



Recommended—
Rear of secondary elevations



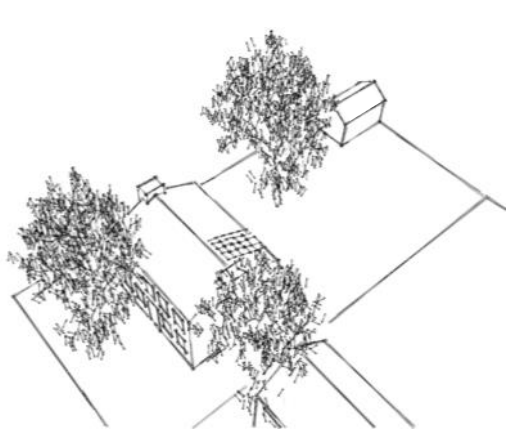
Acceptable—
Small panels with spacing off the ridge

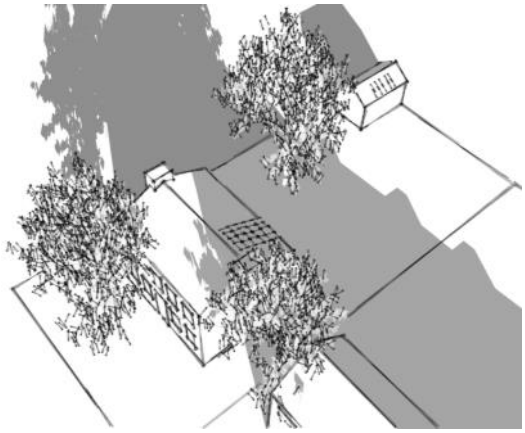


Not Appropriate—
Large panels on the ridge at the front of the roof

Energy efficient measures such as solar collectors can be viable means for enhancing the sustainable qualities of a building, but careful consideration must be given to the location of installations.

For front-gabled and hip-roof buildings, installation at the rear of secondary elevations is most appropriate (left). However, if site constrains limit the utility of this location, small installations off the ridge near the middle of the slope may be appropriate (middle). Large installations near the façade are not appropriate (right) and should be avoided.





For side-gabled buildings, solar collectors should be placed on the rear slope (left). However, the siting of some buildings and nearby tree canopy may limit the utility of such locations (right). In such instances, consider placing collectors on secondary buildings with proper solar exposure at the rear of the lot. Installation on the front roof slope of the primary building is not appropriate.

4.6 PORCHES

Porches are not only important functional elements but are also significant architectural features that contribute to the character of a property and help define a building's style, whether it features simple wood posts or monumental columns. Many of Frankfort's historic neighborhoods are also defined by the rhythm of porches along the streetscape. Providing transition space between interior and exterior, porches, tie a building into the landscape and connect it to the larger setting of the community. Historically, porches also played a role in the social life of the community, serving as a place for neighbors to gather.

Porches are comprised of many individual elements that work together to define its character. Changes to any one component can significantly alter the appearance of the porch, and, if not appropriately completed, severely detract from the overall aesthetic of the property. As such, historic fabric is to be maintained and preserved, and any changes to a porch or its individual components must be carefully evaluated for their potential impact on the character of the building and streetscape.

4.6.1 RETAIN AND PRESERVE ORIGINAL PORCHES, INCLUDING INDIVIDUAL COMPONENTS

A. All porches that contribute to the historical character of the building – including original porches and added but historic porches that reflect the evolution of architecture – shall be retained unless historic documentation is provided to support removal or alteration.

B. Individual components of historic porches, including railings, balusters, steps, posts, and ornamentation, shall be retained and repaired in accordance with the materials guidelines.

C. Maintain paint on wood components and finishes on metal components to provide a weather-resistant protective coating.

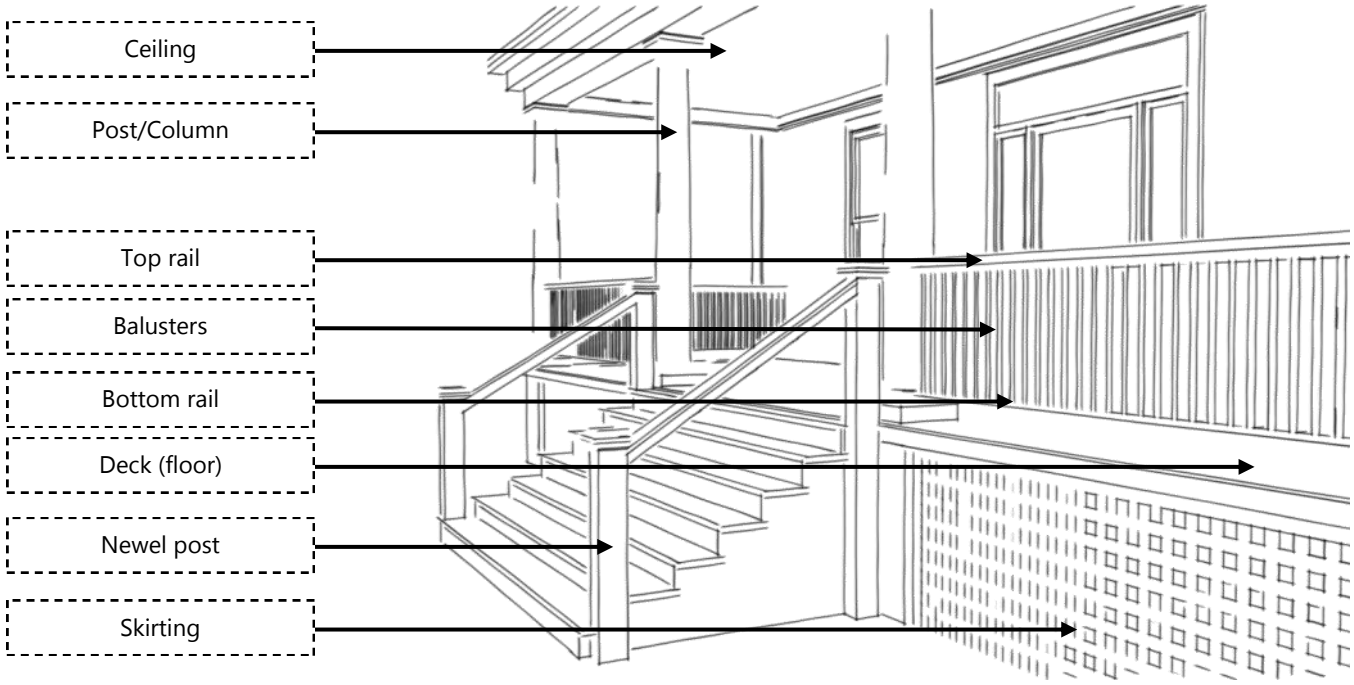
D. The location, character, and material of historic porch steps shall be retained.

4.6.2 REPAIR OR REPLACE DETERIORATED OR MISSING PORCH COMPONENTS ON AN INDIVIDUAL BASIS

A. Repair or replace only the deteriorated or missing section of a porch component.

Individual Porch Components

Porches are comprised of a large number of individual components that, taken together, define the character of the porch and contribute to the architecture of the building. As such, it is important to understand how changes to one feature might impact the overall aesthetic and seek appropriate treatments that respect the integrity of the entire structure. Consider the following guidelines for individual components when undertaking a porch project.



Porch materials

Historic porches in Frankfort's neighborhoods are constructed of wood, masonry, and metal, or a combination of materials. Materials shall be retained and repaired in accordance with the respective material guidelines. Replacing historic masonry or metal components with components of other materials is not appropriate and shall be avoided. Vinyl porch components shall not be used for replacement.

Ceilings

Maintain original porch ceilings, including soffits and any trimwork. Enwrapping wood soffits or replacing historic tongue-and-groove or beadboard ceilings with vinyl counterparts is not appropriate.

Columns, posts, and piers

A porch roof may be supported by full-height columns or posts or a short column set on a pier. Replacement columns and posts shall match the original component in material, profile, design, and texture. Replacing full-height columns with short columns set on piers shall be avoided. Reconstruction of missing original features shall be based on photographic or documentary evidence or shall be based on nearby properties of similar vintage and style.

Balustrades and related components

Balustrades are comprised of rails and balusters, and, sometimes, newel posts. When replacing original wood components or reconstructing missing features, consider the following:

- Newel posts:

  Match the profile (square or round) to that of the balusters unless it can be demonstrated through physical or documentary evidence to have been different.

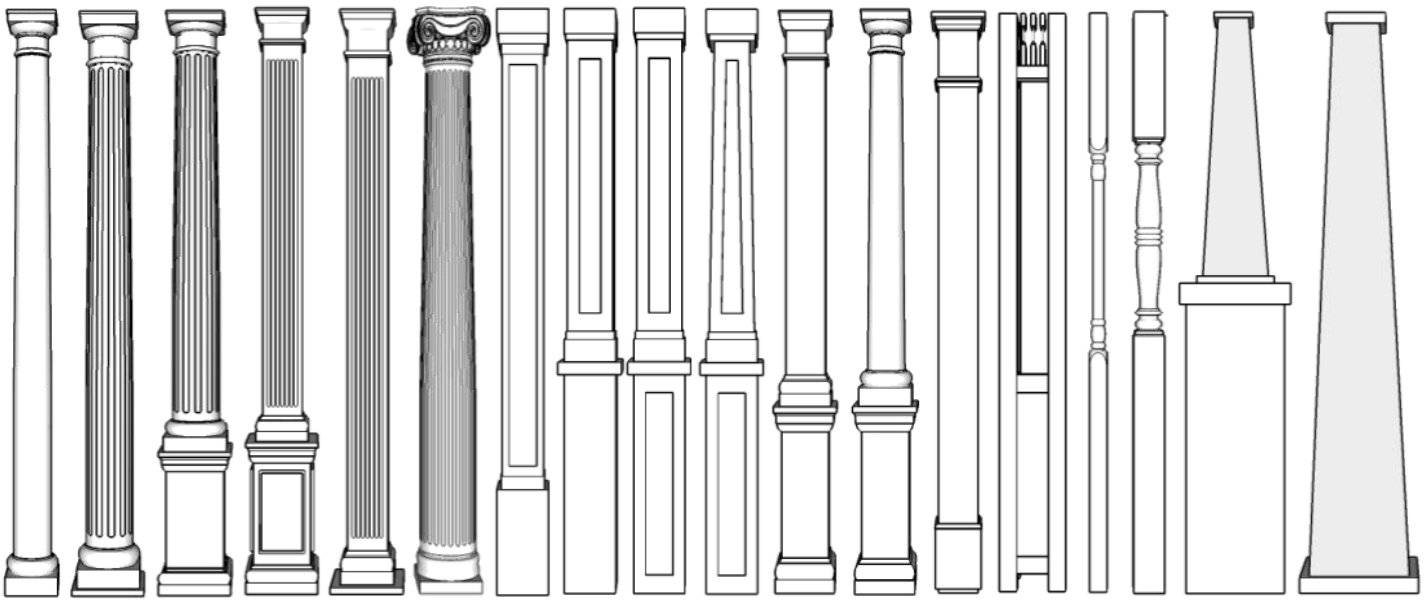
  Only use turned newel posts where historically present. Using turned newel posts where square or round profiles were originally present shall be avoided.

  Unless the top rail extends across the top of the newel post, finish the post with either a flat or decorative cap based on documentation or precedent on properties of similar style.

Properties in Frankfort's historic core are defined by a wide variety of porch materials, types, and styles. Among the most distinctive features of Frankfort's porches are the posts, columns, and piers that support the porch roofs and help define the rhythm of the space.

When undertaking a porch project, it is important that the profile and details of original posts, columns, and piers be retained as changes to these elements can significantly alter the aesthetic of the entire porch structure.

In instances where original porch columns have been removed and owners want to replace existing supports, they are encouraged to reconstruct features that duplicate original profiles and details based on historical or photographic documentation. Where such documentation does not exist, it is appropriate to consider the type and style of supports on properties of similar vintage and style. Some of the more common posts, columns, and piers historically found on porches are depicted below.



Individual Porch Components (continued)

- Balusters:

  Repair or replace only deteriorated balusters. Wholesale replacement of intact balusters shall be avoided.

  The profile of historic balusters shall be duplicated when selecting replacement components for deteriorated balusters.

  When reconstructing a missing element, the design shall be based on photographic or documentary evidence. In the absence of documentation, use a simplified design scaled to the house and porch.

  When reconstructing missing or deteriorated balustrades, baluster spacing shall be consistent with building code requirements unless a design with wider spacing can be documented as historically being present.

- Rails:

  The profile of the historic top rail shall be duplicated when replacing deteriorated components.

  When reconstructing a missing element, the profile shall be based on photographic or documentary evidence. In the absence of documentation, use a simple profile.

  The design of the bottom rail shall be consistent with the design of the top rail.

Deck/Floor

Retain and repair original porch floors. Deteriorated components should be selectively repaired or replaced. Entire replacement of a porch floor is not appropriate when individual pieces or isolated areas can be addressed. Where a concrete floor is present, do not stain, paint, or otherwise permanently cover it.

Steps

Retain and repair original porch steps, whether wood or masonry. Only deteriorated sections should be repaired or replaced as necessary. When new wood steps are constructed, use closed risers and maintain a scale appropriate to the porch and house unless an alternative design can be documented as being historically present. Replacing wood steps with masonry counterparts is not appropriate. Using pre-cast concrete as a replacement material for porch steps is not appropriate unless it was historically present.

Wholesale replacement of intact components such as railings when only a small or isolated section is deteriorated shall be avoided.

B. Deteriorated porch components shall be repaired with in-kind materials to match existing components in size, proportion, color, finish, and texture.

C. Deteriorated materials shall be repaired in accordance with the guidelines for those respective materials.

D. Where materials are determined to be deteriorated beyond repair, existing fabric shall be used as the basis for selecting replacement components. Stock materials that do not match the character of existing fabric shall be avoided.

E. Where individual components are missing, their replacement shall be based on historical, photographic, or physical evidence. In the absence of such evidence, porches on nearby structures of similar style and vintage may be used as a reference to create a simplified design that is visually compatible with the property.

F. Consider replacing altered and non-original porch components with features appropriate to the original design whenever possible.

G. Pressure-treated wood is not appropriate on porches visible from the public right-of-way except where it comes into contact with the ground and is concealed from view. It shall otherwise be avoided.

PORCHES AND ALTERNATIVE MATERIALS

Porches are common targets for the use of alternative materials, with vinyl, fiberglass, and full or partial composites as commonly proposed replacements for wood elements. In no instance shall vinyl be permitted. All other materials will be reviewed on an individual basis with consideration given to the location and visibility of the feature proposed to be replaced and the replacement material's texture, finish, and reflectivity. All replacement features shall match the profile and scale of the original feature being replaced.

4.6.3 CAREFULLY ASSESS PORCH ENCLOSURES IN CONSIDERATION OF A BUILDING'S CHARACTER

A. Open porches on the façade shall be retained.

B. Porches at the rear of secondary elevations or on the rear elevation may be enclosed with full-height glass and minimal framing to retain a sense of transparency.

C. When enclosing a porch, historic porch elements such as columns, railings, and ornamentation shall be retained in place.

D. Aligning vertical and horizontal framing members with existing porch elements such as columns is recommended to minimize the visual effect of the enclosure.

E. Reopening previously-enclosed porches on highly-visible elevations is encouraged.

4.6.4 NEW PORCHES SHALL NOT DISRUPT THE CHARACTER OF THE BUILDING OR SETTING

A. New front porches shall only be added when there is documentary or physical evidence that one historically existed, or when there is precedent in the neighborhood for porches on buildings of similar style and vintage.

B. When a new porch is added where one does not exist, the porch shall be compatible with the building in terms of the materials and their texture, color, scale, and detailing.

C. Reconstructing a previously-removed porch shall be based on historical or photographic documentation. In the absence of sufficient documentation, a simplified design that is compatible with the building in scale, material, and detail shall be used.

D. The detailing and scale of new porch components, including roofs, railings, and trim, shall be compatible with the building.

E. A new porch shall be distinguished from the original building so that it does not create a false sense of historical appearance. Porches of a simplified design are recommended in places where a porch did not historically exist or where no documentary evidence exists for an original porch.

F. The shape and materials of a porch roof shall be compatible with the overall style and form of the building.

When enclosing historic porches on secondary elevations, it is important to leave original columns and trimwork in place. Also, using full-height glass or screen panels helps preserve the sense of transparency and openness associated with a porch so that it does not appear as a closed-off room.

Handrails

Few porch steps originally had handrails. Today, handrails are common and may be necessary for safety or ease of access. Where handrails are necessary, they should be designed to be as non-intrusive as possible to the original design of the porch. Simple round or square profiles should always be used. Consider the following when designing and installing a new handrail:

This residence appropriately uses a simple metal handrail with minimal supports, which minimizes the railing against the backdrop of the porch.

- If the porch and steps are wood, handrails should also be wood and mounted on wood posts. Paint to match existing trim to minimize its presence.
- If the porch and steps are masonry, either wood or metal handrails are appropriate.
- If the porch is metal, select a metal handrail and paint black or to match existing components. Metal intended for gas or plumbing purposes shall be prohibited as handrails or railings.

4.7 ENTRANCES AND DOORS

Entrances, particularly on the façade, are one of the most distinctive features of a building. From the style and configuration of the door to the inclusion of decorative and functional features such as pilasters, transoms, and sidelights, entries within Frankfort's historic neighborhoods vary widely, reflecting the tastes of the property owner and the architectural style of the building. Providing a connection between interior and exterior, the façade entry also greatly affects our perception of and interaction with a particular building.

Given the importance of entries in defining the character of a property, it is critical that the historic features of an entry – including door, sidelights, transoms, and decorative elements – be retained and repaired as necessary. Changes to an entry, particularly on the façade, should be carefully considered during the project planning process and substantial changes such as the removal of intact entry components or enclosure of façade door openings should be avoided as they can significantly compromise the character of the building.

4.7.1 RETAIN THE LOCATION AND CHARACTER OF HISTORIC DOOR OPENINGS

A. The location, size, proportion, and shape of original door openings shall be retained.

B. Door openings on the façade shall not be reduced, enlarged, or filled in. If it is not possible to retain original door openings on the façade, the door may be fixed in place so as to retain the original appearance.

C. If original openings are filled in on the side or rear elevations, the outline of the original opening shall remain apparent by setting infill material back from the face and leaving original sills and lintels in place.

D. Consider restoring previously-altered door openings on the façade.

E. Boarding-over of historic door openings is not appropriate and shall be prohibited.

F. Altering secondary or service entries to make them appear more formal by adding elaborate doors, transoms, sidelights, or other elements not historically present shall be avoided.

4.7.2 RETAIN AND MAINTAIN ORIGINAL DOORS AND ENTRY FEATURES

A. Original doors and door trim shall be retained and repaired unless determined to be deteriorated beyond repair.

B. Original transoms, sidelights, and decorative features shall be retained.

C. Maintain protective surface coatings on historic wood components. Carefully scrape, prime, and repaint deteriorated coatings to provide a weather-resistant coating.

D. Historic storm and screen doors shall be retained and repaired unless determined to be deteriorated beyond repair.

E. Removing historic leaded, art, stained, or prismatic glass is not appropriate and shall be prohibited.

F. Adding decorative details not historically present to entries shall be avoided.

4.7.3 REPAIR DETERIORATED BUT REPAIRABLE HISTORIC MATERIALS BEFORE CONSIDERING REPLACEMENT

A. Historic entry components – including doors, transoms, sidelights, surrounds, and trim – that are deteriorated yet still serviceable shall be repaired rather than replaced.

B. Repair only the deteriorated section of components in accordance with the materials guidelines. If removal of intact features is required, document their location for reinstallation following repairs.

C. Original door hardware shall be retained and repaired whenever feasible.

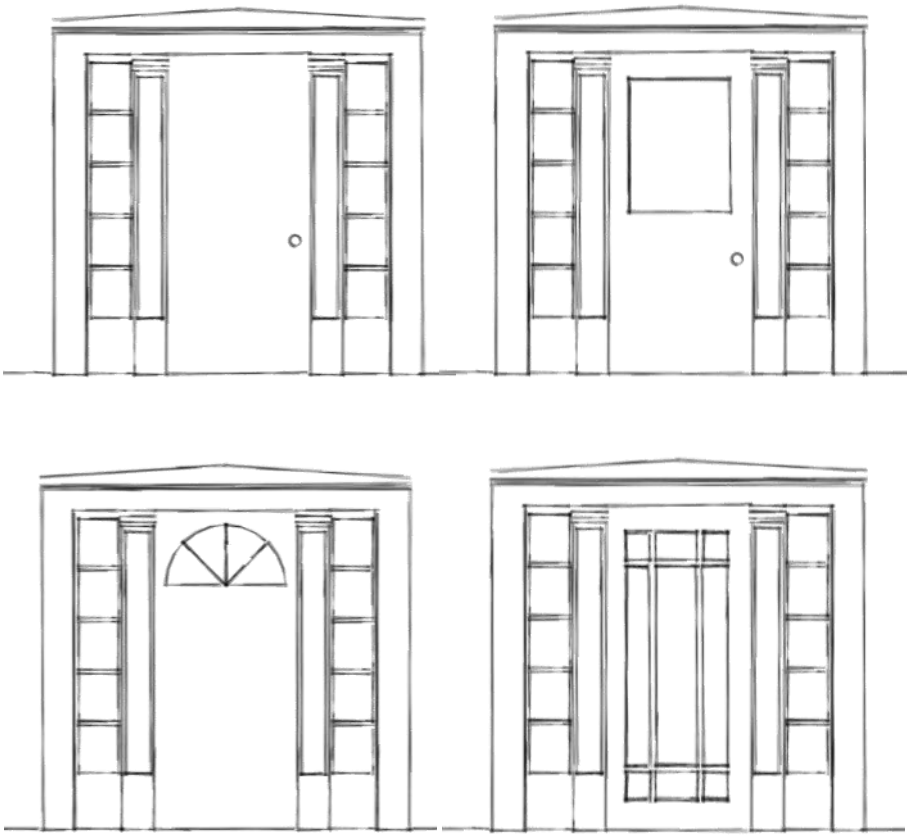
D. Only clear glass shall be used when repairing damaged glazing on façade entries. Frosted, tinted, reflective, opaque, and patterned glass is not appropriate and shall be avoided unless it was historically present.

4.7.4 WHERE NECESSARY, SELECT REPLACEMENT DOORS THAT ARE COMPATIBLE WITH THE CHARACTER OF THE BUILDING

A. Historic doors shall only be replaced when they are determined to be deteriorated beyond repair.

B. If a new door is required, the size, proportion, shape, glazing, and configuration of the

Entries are found in endless configurations and are among the most distinctive features of a historic building. It is critical that entry surrounds, doors, trim, sidelights, and transoms be retained as character-defining features of a property (above, right). Stripping buildings of their historic entry features and installing generic doors (below) destroys their unique character and is to be avoided.



When historic doors are deteriorated beyond repair and warrant replacement, select a new door based on the character of the opening. Duplicating the original design is most appropriate (above). Installing generic stock doors or doors historically associated with a different style disrupts the character of the entry and is not appropriate (right).

original door shall be duplicated as closely as possible. New doors shall match the material and hardware of the original.

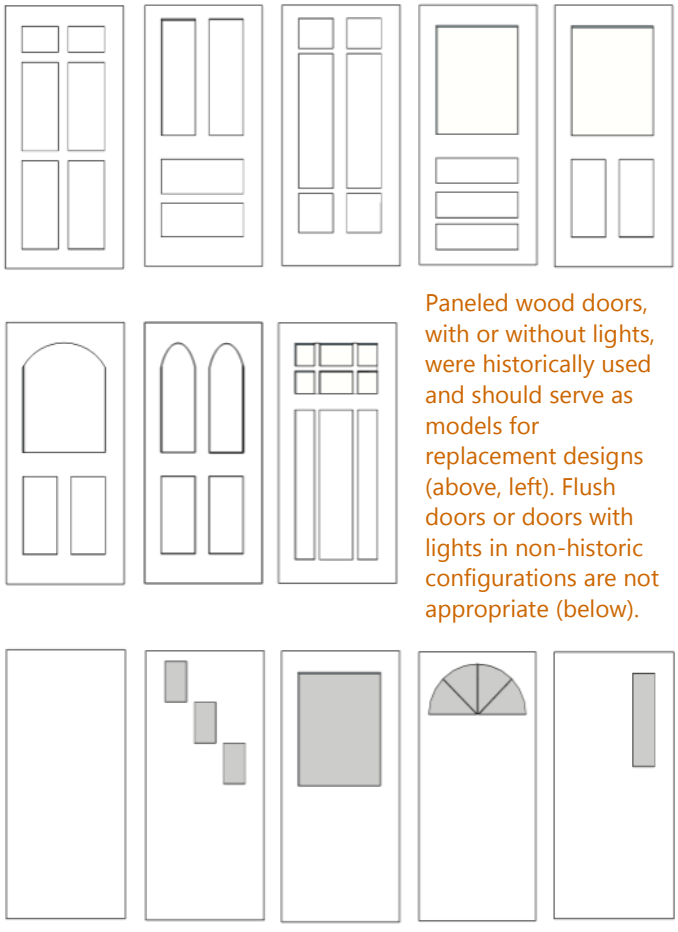
C. Replacement doors on the façade shall be wood unless it can be demonstrated that another material was historically used. Vinyl, fiberglass, vinyl-clad wood, and metal doors are not appropriate replacement materials for wood and shall be avoided.

D. In the absence of historic hardware, hardware that is simple, unobtrusive, and compatible with the style of the building shall be used.

E. Consider replacing deteriorated doors on secondary elevations with new doors that match the original. Alternative designs compatible with the character of the house may also be appropriate on secondary elevations.

F. Enlarging or partially enclosing an original opening to accommodate the installation of a replacement door shall be prohibited.

G. Installing an undistinguished flush door on elevations visible from the public right-of-way shall be avoided.



Paneled wood doors, with or without lights, were historically used and should serve as models for replacement designs (above, left). Flush doors or doors with lights in non-historic configurations are not appropriate (below).

H. Consider replacing non-original façade doors that are not compatible with the character of the building. Use a design based on historical, photographic, or physical evidence, if available. In the absence of documentation, select a design that is compatible with the style and period of the building. Using nearby buildings of similar vintage and style as a reference is appropriate.

4.7.5 DESIGN NEW DOOR OPENINGS TO BE AS INCONSPICUOUS AS POSSIBLE TO THE ORIGINAL DESIGN OF THE BUILDING

A. In instances where new doors are proposed to be installed where there are no existing openings, the new openings shall match existing openings on the building. New openings shall be of the same size and at the same height as existing openings.

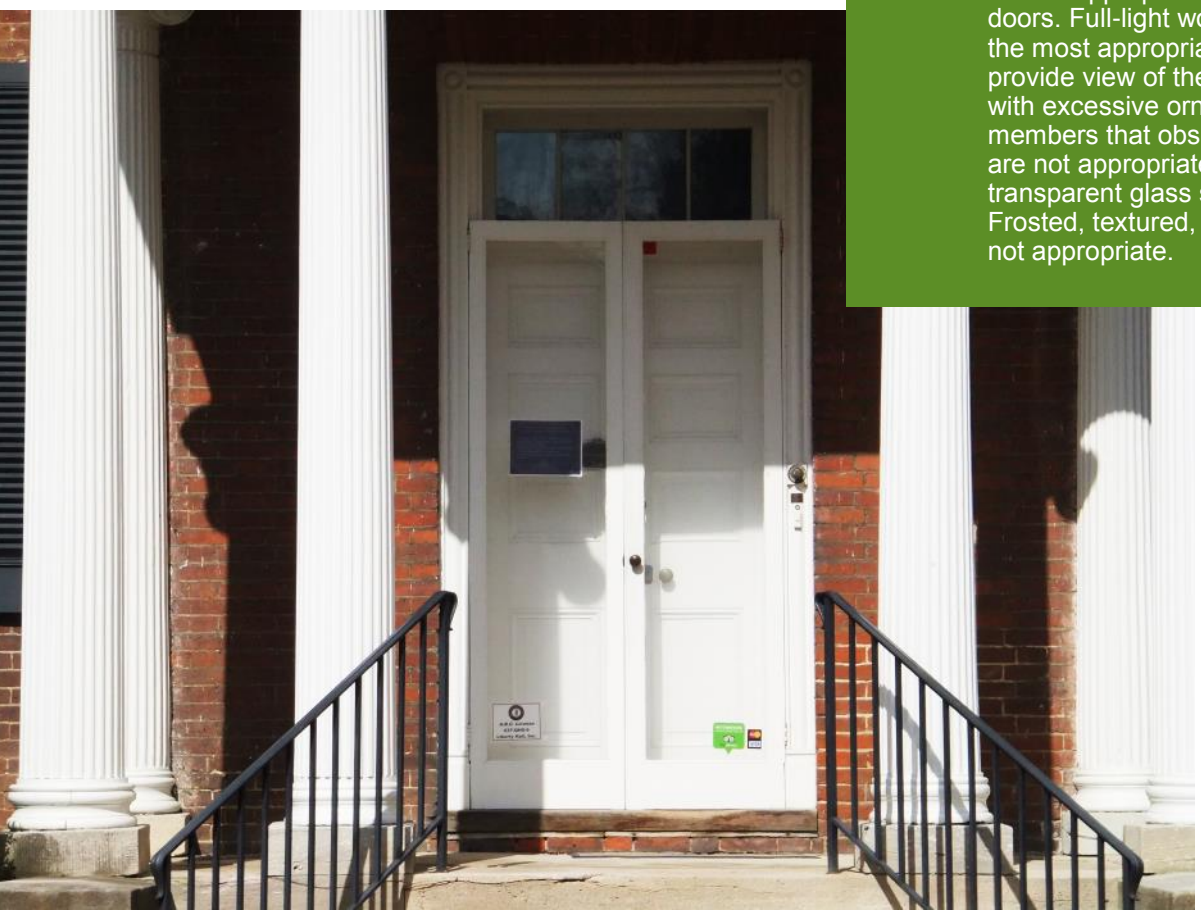
B. New openings shall be limited to the rear third of a side elevation or on the rear elevation away from the public right-of-way.

C. Cutting new openings into the façade or prominent secondary elevations visible from the public right-of-way shall be prohibited.

IMPROVING ENERGY EFFICENCY

While historic solid-core wood doors are great insulators, entry doors are often common targets for replacement for property owners that want to improve energy efficiency. If an owner wants to minimize heat loss and further improve energy efficiency, the most important step to take is not to replace the historic door but to reduce air leakage around the door. Consider the following when seeking to improve the energy efficiency of an entry:

- Ensure the door is properly fitted to the jamb and threshold.
- If the door has lights, remove and replace deteriorated glazing putty.
- Install weather-stripping along the frame and at the base of the door, ensuring all joints are tight and sealed, to reduce air infiltration.
- Low-e or other light-absorbing coatings are only appropriate on glazing when it can be demonstrated that there will be no change in the original appearance of the glass.
- Retain and repair historic storm doors. Where appropriate, install new storm doors. Full-light wood storm doors are the most appropriate option as they provide view of the original door. Doors with excessive ornamentation or framing members that obscure the primary door are not appropriate. Only fully-transparent glass should be used. Frosted, textured, or patterned glass is not appropriate.



Full-light storm doors with minimal framing provide an unobstructed view of the primary door and are the most appropriate option when selecting a storm door that is sensitive to the historic character of the building.

4.8 WINDOWS

While windows are largely thought of as a purely functional element of a building—providing ventilation for interior spaces—windows are actually one of the most distinctive components of a building and should be treated as character-defining features. Windows come in a variety of shapes, sizes, and configurations and help relate the relationship between the interior and exterior of a building in their placement and spacing, providing clues as to the construction and layout of a building. Windows may be further defined by the lintels and sills, inclusion of shutters, and decorative patterned, leaded, and stained glass.

Original window openings should not be altered and preserving historic window components should be considered a priority as inappropriate changes can diminish the integrity of the entire building. While arguments are commonly made against the energy efficiency of historic windows, properly-sealed wood windows with an efficient storm window can perform just as well—if not better—than a new off-the-shelf window and can last for more than one hundred years if property maintained.

4.8.1 RETAIN THE CHARACTER AND ARRANGEMENT OF WINDOW OPENINGS

A. The original pattern of window openings and their shape and configuration shall not be altered.

B. Window openings shall not be reduced, enlarged, or filled in on the façade or prominent secondary elevations visible from the right-of-way.

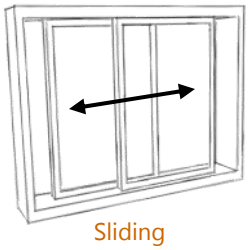
C. Consider restoring previously altered window openings on the primary façade.

D. Permanent boarding over of window openings shall be prohibited.

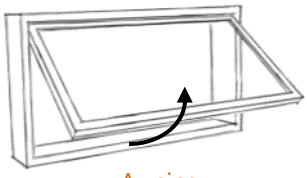
E. If original openings are filled in at the rear of side elevations or on the rear elevation, the outline of the original opening shall remain apparent by setting infill material back from the surface and leaving original sills and lintels in place. Original openings on the side and rear may be blocked by attaching shutters in a closed position to maintain the appearance of a window.

Basic Window Terminology

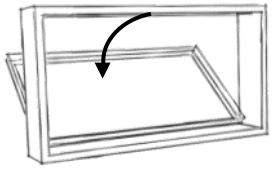
A basic understanding of window terminology is important in sharing a common language among property owners, architects and contractors, and the ARB when discussing projects. While windows are found in a variety of configurations and operation style, often linked with buildings of a particular vintage or style, and are comprised of a large number of individual elements, common window configurations and basic window components are identified here for the benefit of the property owner.



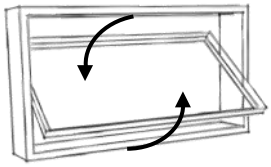
Sliding



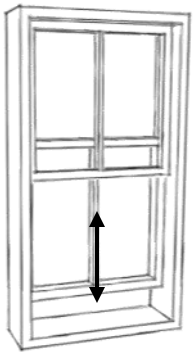
Awning



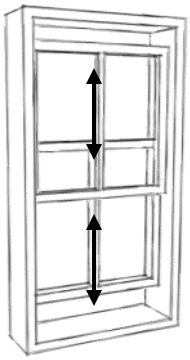
Hopper



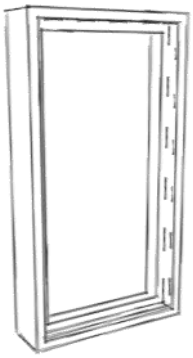
Pivot



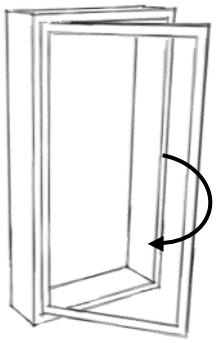
Single-hung



Double-hung

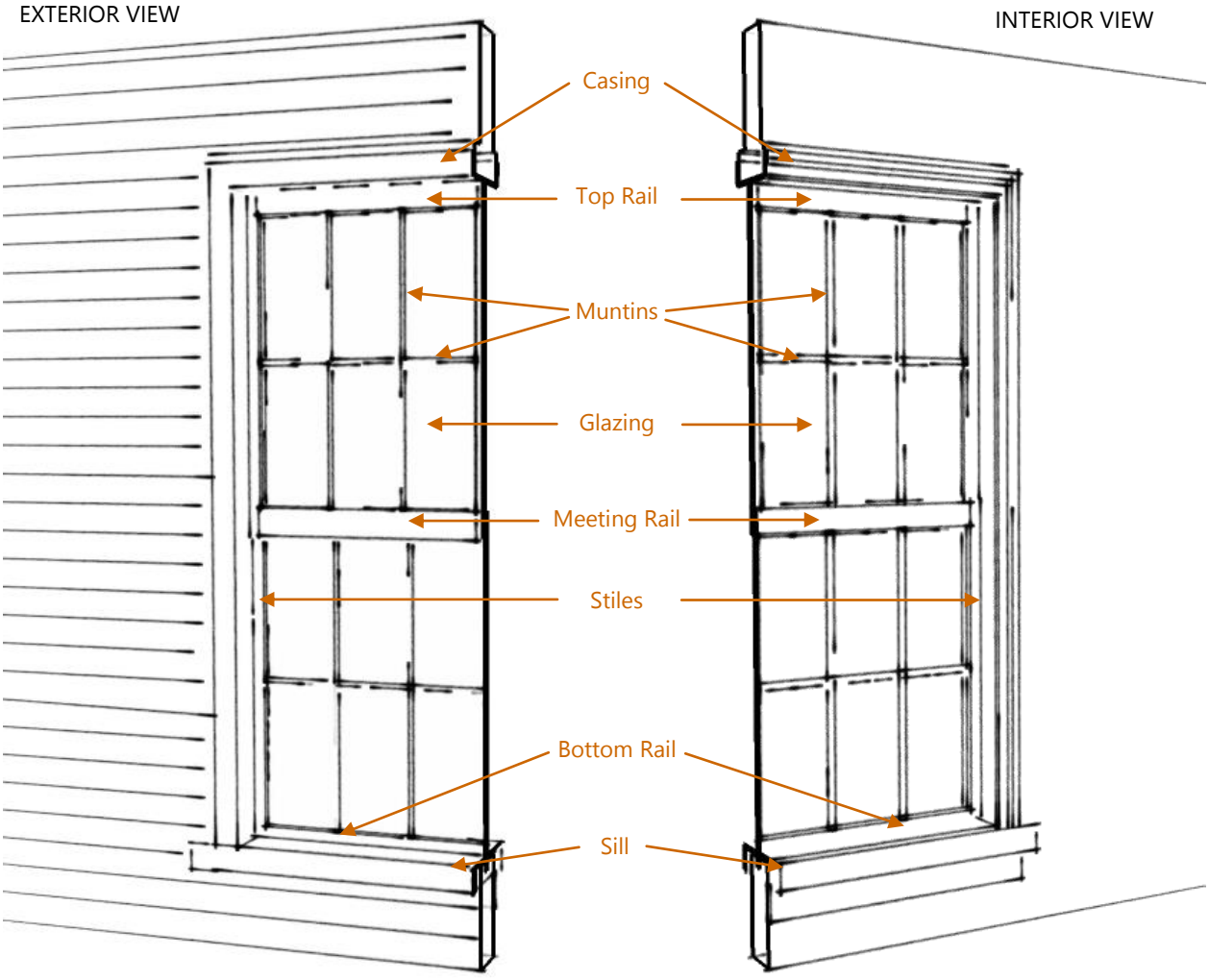


Fixed



Casement

Basic Window Components



While enclosing window openings is discouraged, when necessary, it is appropriate to fix shutters in a closed position to maintain the appearance of an intact window opening.

4.8.2 RETAIN AND MAINTAIN ORIGINAL WINDOWS AND ASSOCIATED FEATURES

A. Original windows shall be retained when possible, and repaired as needed, including all functional and decorative elements such as the sash, hardware, casing, and any decorative moldings or hoods.

B. Protective surface coatings shall be maintained. Carefully scrape, prime, and repaint deteriorated coatings to provide a weather-resistant coating.

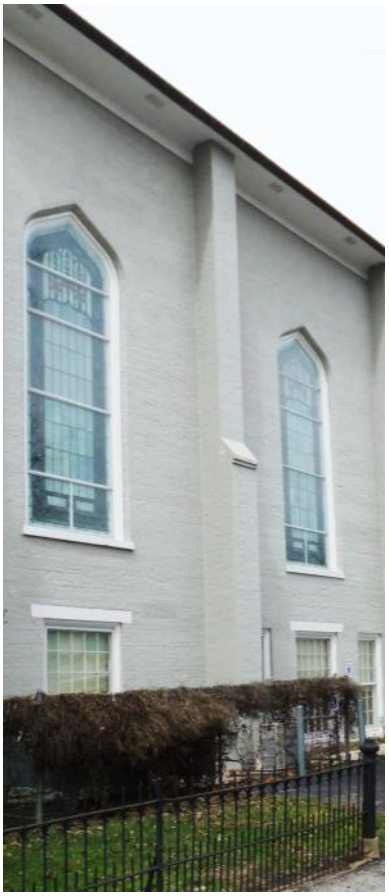
C. Historic storm and screen windows shall be maintained and repaired.

D. Removing historic leaded, art, stained, or prismatic glass shall be prohibited.

4.8.3 IMPROVE THE ENERGY EFFICIENCY OF INTACT HISTORIC WINDOWS RATHER THAN REPLACING THEM WITH NEW WINDOWS

A. Maintain caulk and glazing putty in good condition, providing weather-tight seals.

Windows come in a variety of shapes and sizes, and Frankfort's historic core is full of buildings with architecturally unique windows that contribute to the visual interest of the area. While retaining all historic windows should be a priority, it is particularly important to retain windows of unique shapes and those featuring specialty glass.



B. Maintain windows in good working condition. Keep surfaces free of debris and paint buildup for smoother operation.

C. Apply weather-stripping, ensuring all joints are tight and sealed, to reduce air infiltration.

D. Low-e or light-absorbing coatings are only appropriate on the façade when it can be demonstrated that there will be no change in the original appearance of the glass.

E. Enhance energy efficiency by installing storm windows. Storm windows shall be aligned within the original opening. Altering an opening to install a storm window shall be prohibited.

F. New storm windows shall be of wood or anodized aluminum with a painted finish that matches the house's trim. Bare aluminum sashes shall be prohibited.

G. Storm windows shall allow for a full-view of the primary window or have a meeting rail that aligns with that of the primary window. Storm windows shall have no other divisions.

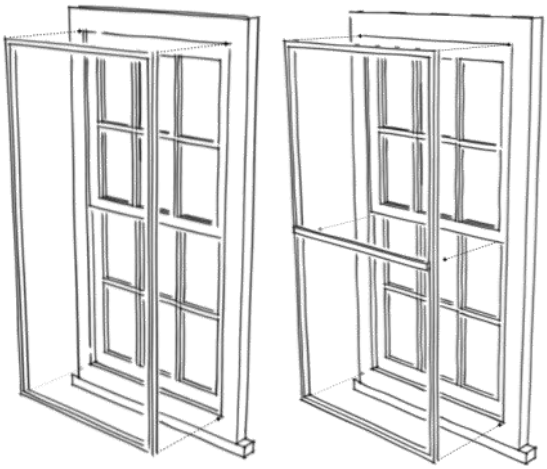
H. Interior storm windows are encouraged but shall be installed in a manner that limits the potential for damaging condensation to form on the primary window. Incorporating air-tight gaskets, ventilating holes, and/or removal clips is recommended.

SIMPLE SUSTAINABLE SOLUTIONS

While we typically think of incorporating sustainable solutions as a large endeavor, there are small things that every property owner can do to promote energy efficiency and sustainable approaches in window projects:

- Maintain and preserve existing old growth wood windows to the extent possible, which minimizes the need to harvest new timber and eliminates landfill waste.
- When using wood for repair or in replacement windows, choose timber from sustainably managed forests.
- Lock your windows. It not only provides security but also creates a tight seal between sashes and reduces air infiltration.
- Maintain glazing putty and sealants in good condition to minimize air and moisture penetration. Adding weather-stripping can reduce infiltration by as much as 50%.
- Installing storm windows provides a tremendous boost in efficiency. In fact, the combination of a historic wood window and a properly sealed storm window can, in many instances, provide better value than a brand-new double-pane sash.

Historic storm windows are to be retained (left), while new storm windows are to respect the character of the underlying sash. New storm windows that provide for a full view of the original window and are painted a complementary color to the building's trim are most appropriate (below).



New storm windows should have either no meeting rail (above, left) or a meeting rail that aligns with the meeting rail of the existing sash (above, right) to minimize perception of the storm window.

4.8.4 REPAIR DETERIORATED BUT HISTORIC MATERIALS BEFORE CONSIDERING REPLACEMENT

A. Original window components that are deteriorated yet still serviceable shall be repaired rather than replaced.

B. Only the deteriorated section of a window shall be repaired, removing as little historic material as possible.

C. If necessary, remove a sash from its frame before repairing in order to minimize inadvertent damage to other components. Identify and record the components of the window before dismantling for repair.

D. Only clear glass shall be used when repairing damaged units. Tinted, reflective, opaque, or patterned glass shall not be used unless it was historically present.

4.8.5 WHEN NECESSARY, REPLACE HISTORIC MATERIALS IN-KIND TO MAINTAIN INTEGRITY

A. Historic window sashes shall only be replaced when they are determined to be deteriorated beyond repair.

B. Only the deteriorated component of a window (such as the sash) shall be replaced. Wholesale replacement of the entire assembly shall be avoided when only isolated deterioration is present.

C. When replacement windows are used, they shall match the original in size, shape, material, and design.

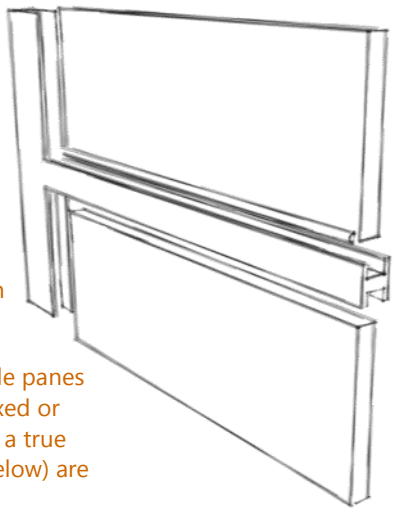
D. New window sashes shall be properly recessed within the original opening to protect the window, maintain water runoff, and preserve historic profiles.

When evaluating a potential window project, it is important to give consideration to what actually needs to be done rather than assuming that a window needs to be replaced. Rarely does the entire window assembly need to be replaced. In fact, one of the many benefits of historic wood windows is that deteriorated components—such as broken sash cords, broken glazing, and deteriorated wood framing components—can be selectively repaired or replaced in-kind to maintain the integrity of the entire unit. For example, a Dutchman—an inset replacement section of wood—can easily be used to repair localized areas of rot (bottom right) instead of replacing the entire component.

E. Replacement windows should match the operation (e.g., double-hung) of the original window.

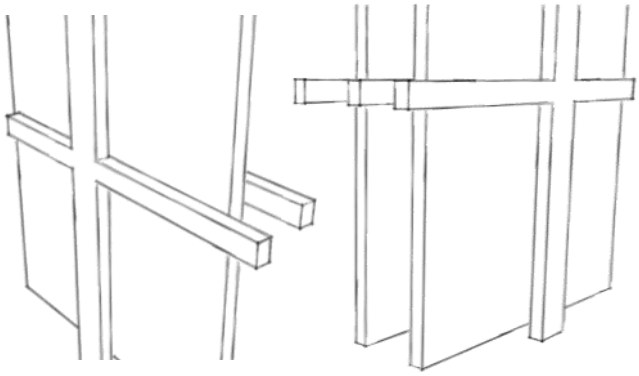
F. Replacement windows on the façade and character-defining secondary elevations shall be wood unless it can be demonstrated that another material was historically used on properties of such vintage and style. Vinyl, vinyl-clad wood, and metal windows are not appropriate replacements for wood windows on the facade. Vinyl-clad wood windows may be appropriate for secondary or rear elevations so long as the window maintains existing profiles.

G. Deteriorated sashes on elevations visible from the public right-of-way shall be replaced with true divided light sashes or simulated divided light sashes with dimensional muntins permanently affixed to the exterior of the glass. Snap-in grids or grids between panels of glass that give a false appearance of a multi-pane sash are discouraged and shall not be administratively approved.



True divided light windows (right) with individual panes of glass separated by muntins are to be used for replacement windows on primary elevations.

Windows with large single panes of glass set between affixed or snap-in grids, simulating a true divided light window, (below) are not appropriate.



STEPS FOR CONSIDERING REPLACEMENT WINDOWS

Replacing historic windows with inappropriate counterparts can significantly detract from the historic character of a building. As such, property owners are encouraged to give careful consideration when evaluating the merits of a window replacement project. The following approach is recommended:

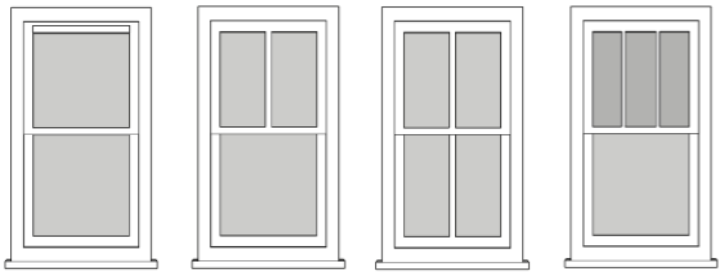
- *Prepare an inventory of windows*: The first step in developing a window replacement project is completing an inventory of your building's windows and their existing conditions, which can be used to make evaluations regarding appropriate treatment strategies. Such an inventory can also be used to support the rationale for the project that will be included in your COA application.
- *Consider what needs to be replaced*: When evaluating your windows and treatment options, carefully consider what exactly it is that needs to be replaced and why. In some instances, you may find that the window simply needs to be re-sealed while in others you may find that replacement of a particular component, such as the sash, is necessary. Rarely does the entire window assembly need to be replaced. Intact components of the window are to be retained.
- *Gather evidence for your project*: Once you have evaluated your windows and the actions necessary, gather documentary evidence depicting the condition of the window components to be replaced. This evidence can be used in support of your COA application so that you can appropriately demonstrate your project needs and illustrate that decisions have been made based on due diligence in considering all available options.
- *Find a suitable replacement*: The final step in preparing your materials for your window replacement project is finding an appropriate replacement component, whether that is just the sash or an entire assembly. Replacement components on the façade and elevations visible from the public right-of-way are to match existing historic windows in-kind as character-defining features of the building.

Replacement Window Materials and Designs

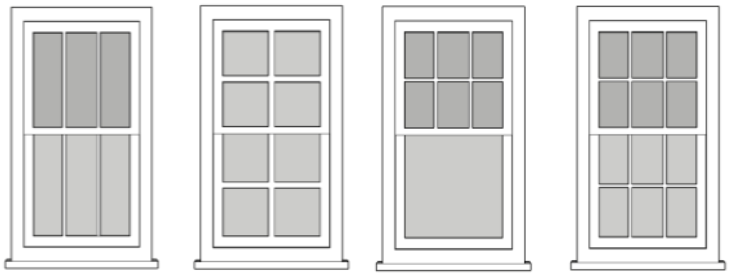
Windows on the façade and character-defining secondary elevations that are determined to be deteriorated beyond repair should be replaced with wood counterparts matching the original design unless it is proven to be technically or economically infeasible to do so. In instances where alternative materials (such as aluminum-clad or fiberglass-clad wood) are proposed for window replacement, the ARB will review them on an individual basis in consideration of the following:

- Documentation of current conditions and infeasibility of wood replacements;
- Significance and visibility of the windows proposed for replacement;
- Appearance (including texture, finish, and profile) of the replacement material;
- Architectural compatibility of the replacement material with the building and the district; and
- Durability and performance of the replacement material.

Additional leniency for alternative materials and configurations is provided for windows not visible from the public right-of-way.



One-over-one | Two-over-one | Two-over-two | Three-over-one



Three-over-three | Four-over-four | Six-over-one | Six-over-six

Changes in window configuration can significantly alter perception of a building along the streetscape. Replacement windows—particularly those on the façade and prominent secondary elevations—should match the configuration of the original window. Replacing a window with a one-over-one sash is typically more acceptable on elevations not visible from the right-of-way.

Historic windows are full of character (above). As distinguished elements of a building, they are characterized by a variety of materials and textures, provide a sense of depth to a building, and help define historic profiles and lines of sight.

Generic off-the-shelf replacement windows (right) are completely opposite in character. Installed flat along the face of a building, they lack depth and profile. They also often require the alteration of historic window openings or result in the simplification of trim around an opening, resulting in bland architecture. Such windows are not appropriate in the Special Historic district.

H. Windows of a style or era different than the building shall not be used.

I. Double-pane glass may be used as long as it does not alter the reflective quality or color of the original window.

4.8.6 CONSIDER REPLACING NON-ORIGINAL WINDOWS THAT ARE NOT COMPATIBLE WITH THE BUILDING

A. Employ a design consistent with the remaining original windows on the building.

B. In the absence of other intact windows on the building, reference window designs on similar properties within the district.

4.8.7 DESIGN NEW WINDOW OPENINGS TO BE AS INCONSPICUOUS AS POSSIBLE TO THE ORIGINAL DESIGN OF THE BUILDING

A. Where a new window opening is considered necessary, openings shall be limited to the rear third of a side elevation or on the rear elevation away from the public right-of-way. Cutting new openings into the façade or prominent secondary elevations shall be avoided.

B. Installation of new window openings shall match the existing window openings as much as possible, especially on the primary elevations. New openings shall be of the same size and at the same height as existing openings. Board approval is required when such new window openings are proposed on street façade elevations.

C. New windows to converted attic spaces shall be installed at secondary or rear elevations only. Windows shall be appropriate to the scale of the building.

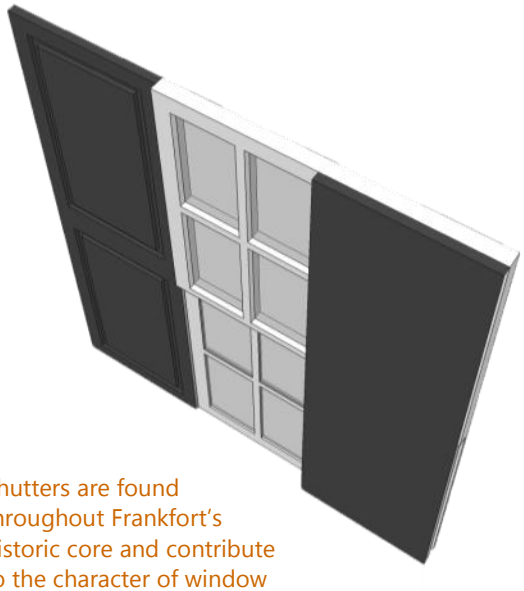
4.8.8 UTILIZE SHUTTERS THAT COMPLEMENT THE HISTORIC CHARACTER OF THE BUILDING

A. Original shutters shall be retained and deteriorated but serviceable shutters shall be repaired in accordance with the materials guidelines.

B. Where existing shutters are deteriorated beyond repair, new shutters shall match the old in composition, size, shape, color, and texture.

C. Vinyl shutters shall be prohibited.

D. Shutters shall look as if they could work; they shall be sized to cover the entire window when closed and they shall not overlap when open. Shutters that are out of character or scale with the building shall not be used.



Shutters are found throughout Frankfort's historic core and contribute to the character of window openings (left). Historic shutters are to be retained.

Replacement and new shutters are to correspond to the size of the window. Each shutter shall be sized to cover exactly one-half of the window (above) even if they are not intended to be used.

4.9 COMMERCIAL ENTRIES

Located outside of the historic commercial core, commercial entries in Frankfort's designated Special Historic district are primarily limited to certain historically residential buildings that have been converted for the purposes of offices or other business activity; traditional storefronts are not present in the district. While not original to the building, careful rehabilitation for commercial purposes can breathe new life into a building, supporting its continued use as an asset to the community. Such properties also contribute to the vibrancy of Frankfort's historic core, characterized by a wide variety of residential, civic, and commercial activity.

Where buildings are converted for commercial purposes, careful consideration must be given to how best to respect the character of the original fabric while accommodating a new use. Decisions should revolve around how to work with the existing fabric of an entry rather than how it might be reconfigured. Significant changes to the character of the original entry are not appropriate and are to be avoided.

4.9.1 MINIMIZE THE IMPACT OF COMMERCIAL ENTRY FEATURES ON THE FABRIC OF THE BUILDING

A. Historic porches, stoops, and related features shall be retained and repaired in place.

B. Historic entry surrounds, transoms, and sidelights and their materials shall be retained and repaired in place. Removing character-defining features of the entry to accommodate a new entry is not appropriate and shall be prohibited.

C. Handrails, balusters, and other elements added to existing steps, porches, and stoops to comply with building code shall be simple in character and finish.

D. Doors shall be sized to fit the original opening. Enlarging or partially enclosing an opening to accommodate a commercial door shall be prohibited.

E. Commercial doors shall be simple in character and unobtrusive to the original design of the building. Doors with full-view glass and wood or metal frames are recommended. Wood

shall be painted and metal shall be painted or have a baked-on enamel finish compatible with the trim color of the building. Exposed aluminum storefront doors are not appropriate and shall be prohibited.

F. The depth and profile of the original entry shall be maintained. Locating commercial entries flush with exterior walls or excessively recessing entries within the building face to create a vestibule is not appropriate.

G. Lighting and signage added as part of the entry shall be installed in such a manner that it does not require the removal or destruction of character-defining features.

Commercial entries in Frankfort's historic core are limited to a few residential buildings that have been converted for office use or other business purposes. These conversions have respected the original character and fabric of the buildings, minimizing the impacts of subtle changes to the entries. These existing buildings serve as appropriate models for future conversions.

4.9.2 MINIMIZE THE IMPACT OF COMMERCIAL ENTRY FEATURES ON THE VISUAL QUALITIES OF THE DISTRICT

A. The scale and proportion of the original entry shall be maintained.

B. Existing setbacks shall be retained. Entries that project beyond the façade of the building—unless a historic porch or stoop is present—are not appropriate and shall be avoided.

C. Materials and design elements such as mansard roofs, rough textured wood siding, and faux brick or stone are not found within the area and shall be avoided.

D. Window glass shall be clear. Mirrored or shaded glass is not appropriate.

E. Reorienting the building through the installation of a commercial entry is not appropriate. Existing relationships to the street shall be retained.

4.10 UTILITIES AND EQUIPMENT

It is a recognized fact that making allowances for modern systems is an critical factor in the continued use of historic buildings. Such systems may include heating, ventilation, air-conditioning, plumbing, satellite dishes and antennae, and green technologies such as solar collectors and wind turbines.

It is important that the repair, replacement, and installation of modern systems do not negatively impact the character of a historic building or alter the overall visual qualities of the area. Systems should be installed in inconspicuous locations away from the public right-of-way so that their effect on a building is minimized. It is also important that, for example, modern systems work in conjunction with original features such as porches, operable windows, and operable chimneys, which historically provided for many of the comforts now supported by modern equipment. New systems should be designed in consideration of such features, with an emphasis on their retention instead of replacement.

4.10.1 ENHANCE BUILDINGS RATHER THAN REPLACE OR REMOVE ORIGINAL MATERIALS FEATURES TO MAXIMIZE ENERGY CONSERVATION

A. Retaining mature shade trees, porches, awnings, operable windows, transoms, breezeways, and other such historic features is appropriate and encouraged.

B. Enhancing the energy efficiency of existing features by installing weather stripping and maintaining tight seals by caulking is encouraged.

C. Introducing features such as storm windows and doors in accordance with the guidelines to maximize the efficiency of features is encouraged.

D. Insulating attic spaces can provide energy savings and is encouraged.

E. Installing draft plate sealers to electrical outlets and switches is appropriate. Filling electrical, plumbing, and ventilation chases with insulation is also appropriate.

F. Sealing around holes in foundations and walls used for service lines is appropriate so long as it does not destroy or lead to deterioration in exterior materials. Spray foam shall not be used on masonry.

4.10.2 PLACE MODERN SYSTEMS AND EQUIPMENT IN LOCATIONS THAT MINIMIZE AESTHETIC IMPACTS

A. Placing ground-mounted equipment such as air-conditioning units at the rear of secondary elevations or at the rear of a building is encouraged.

B. Screening ground-mounted equipment from view along the public right-of-way with appropriately scaled landscaping or fencing is appropriate.

C. Locating new utility systems such as water, gas, and electric meters at the rear of the property is encouraged.

D. Antennae and satellite dishes shall be located at the rear of secondary roof slopes or on the rear roof slope. Installation on a front-facing slope shall be avoided.

E. Consider screening antennae and satellite dishes from view by placing behind chimneys or dormers.

F. Consider painting systems and equipment to blend with the house or landscape.

G. Installing runs of ducts, pipes, or cables on the exterior of a building is not appropriate.

H. Installation of communication towers within the boundaries of the district shall be avoided.

I. Installing window air-conditioning units on the façade or secondary elevations visible from the public right-of-way is not appropriate and shall be avoided.

4.10.3 INSTALL MODERN SYSTEMS AND EQUIPMENT IN A MANNER THAT AVOIDS OR MINIMIZES DAMAGE TO HISTORIC MATERIALS AND FEATURES

A. When installing roof-mounted systems, methods that do not damage historic fabric or require removal of character-defining features shall be used (see page 65 for guidelines on roof-mounted solar collectors).

B. Equipment shall be installed in such a way that it can be easily removed in the future without damaging historic fabric.

C. Cutting holes in masonry or features such as decorative cornices or rake boards shall be avoided.

D. Installing interior mechanical systems in a manner that requires the installation of drop ceilings and the partial filling in or covering over of historic window openings perceivable from the exterior is not appropriate.

E. Historic features and materials shall be protected from inadvertent damage when repairing existing systems or installing new systems.

4.10.4 INSTALL PASSIVE ENERGY COLLECTION SYSTEMS IN A MANNER THAT DOES NOT DIMINISH THE CHARACTER OF THE BUILDING

A. Free-standing or detached rain barrels, solar collectors, and wind turbines shall be installed in areas that minimize visibility from the public right-of-way.

B. Locate passive systems in secondary locations such as along rear elevations or additions, at secondary structures, or in the rear yard.

C. Finishes for exposed hardware, frames, and piping shall be selected so as to blend in with the building or landscaping. Finishes that detract from the character of the building or area are not appropriate.

D. Framing systems with reflective surfaces draw unnecessary attention to the system and shall be avoided. Matte finishes of black, brown, and gray are appropriate.

4.11 ACCESSIBILITY AND SAFETY

The City of Frankfort recognizes the need to accommodate and provide for access for all persons, and all such work should meet requisite codes, laws, and regulations. While providing universal access can sometimes be a challenge when working with historic buildings, through proper planning it is possible to provide appropriate access and ensure that new elements do not diminish a building's historic architectural character or integrity. As such, careful thought must go into decisions related to access to provide for a feature that both meets the goals of the project and is compatible with the character of the building and site.

4.11.1 MINIMIZE THE IMPACT OF HEALTH AND SAFETY FEATURES ON THE VISUAL QUALITIES OF THE DISTRICT

A. Locate ramps and other means of access adjacent to the face of the building to the extent feasible to minimize its affect on the visual qualities of the district. Ramps and means of access that unnecessarily or excessively extend into yards are not appropriate.

B. For public and commercial buildings, accessible entrances should be provided at the primary public entrance if possible without causing significant loss or damage to historic fabric. If access cannot be provided at a primary entry, provide access at an easily -accessible secondary entrance identified through appropriate signage.

C. Features shall be of an appropriate scale to the historic building to which it is being added.

D. Wood or concrete ramps that have simple, non-intrusive detailing are most appropriate.

Wood ramps shall be stained or painted to better blend into the landscape.

E. Handrails, balusters, and other elements shall be of metal or wood and simple in character and finish. Finishes that blend with a building's trim are most appropriate. Wire and cable handrails are not appropriate.

F. Lifts should be located and installed to be as inconspicuous as possible. To the extent feasible, lifts should recede into the ground or be built into a landscape feature that partially screens it from view.

G. Consider using temporary or portable means of access as an alternative to constructing permanent access where feasible.

H. Consider using landscaping to screen new elements.

4.11.2 MINIMIZE THE IMPACT OF HEALTH AND SAFETY FEATURES ON THE FABRIC OF THE BUILDING

A. New elements shall have as little impact on the historic fabric of the building as possible.

B. New elements shall be designed and installed so that they do not require removal of character-defining features. It is not appropriate to install ramps or other means of access that require changes to the original entry or porch.

C. New elements shall be designed and installed so that they can be removed in the future without damaging historic fabric.

D. In instances where installation of new elements requires construction over an existing stoop or porch, the existing stoop or porch shall be retained below.

E. In instances where original entry doors must be widened to accommodate access, give primary consideration to entries on secondary elevations rather than on the façade when it may result in the loss or damage of historic fabric or significantly alter the character of the entry.

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ACCESSIBILITY AND CODE REQUIREMENTS

The design guidelines are simply that—guidelines. They are not descriptions of legal requirements or other responsibilities regarding accessibility to buildings. The property owner is responsible for ensuring that all projects meet federal, state, and local accessibility requirements. Always consult appropriate codes, laws, and regulations before engaging a new project.

The goal of universal access to historic buildings can generally be accomplished through careful consideration and site planning. Through the use of appropriately-marked features of simple character, access can be provided and the effects on the historic building and overall site can be minimized. Such is the case in the photograph above where the ramp has been aligned alongside a secondary elevation and employs simple materials and finishes that result in seamless integration into the landscape of the site.

5. ACCESSORY BUILDINGS

IN THIS SECTION

5.1 Existing Structures

Historic accessory buildings and secondary structures are prevalent in Frankfort's historic core, characterizing individual properties and the alleys that bisect the street network. Such structures include carriage houses, garages, sheds, and workshops that reflect how property owners have used a property over time. Such structures also influence the perception of space within an area and help define the relationship of open space to occupied space on an individual property and within the area as a whole. As such, historic (contributing) secondary structures are to be considered character-defining features of a property that contribute to the aesthetic and feeling of the area.

Historic secondary structures are to be retained and maintained to the extent feasible to promote their continued use as character-defining features of a site. While typically of more subdued character than the primary building on a site, the features and materials that comprise the secondary structure are to be addressed in the same manner as those on historic primary buildings as discussed in Chapter 4. Unnecessary removal of features, replacement of materials, relocation, or demolition is not appropriate and is to be avoided.

5.1.1 RETAIN AND PRESERVE HISTORIC SECONDARY STRUCTURES AND ACCESSORY BUILDINGS

A. Historic secondary structures shall be maintained in their original locations. Removing or relocating historic secondary structures shall be avoided.

B. Historic materials and configuration, including massing, scale, roof shape and pitch, and placement of doors and windows, shall be maintained.

C. Historic sidings shall be repaired using in-kind materials where as is feasible. Smooth-finished fiber cement board may be used as a replacement for wood siding on historic secondary structures as long as it is of traditional dimensions.

D. Historic doors (particularly garage and carriage doors) and windows on secondary structures shall be retained and repaired. Elements that are deteriorated beyond repair shall be replaced with new units that are compatible with the design and vintage of the structure.

E. Altering the design of historic secondary structures to be inconsistent with their original character shall be avoided.

5.1.2 CONSIDER ADAPTING HISTORIC SECONDARY STRUCTURES FOR CURRENT NEEDS BY ADDING AN ADDITION RATHER THAN DEMOLISHING AND REPLACING

A. Additions shall be designed so that they are subordinate to the original mass of the secondary structure. Designs that are larger than the original structure are not appropriate and shall be avoided.

B. Designs that are simple in character shall be employed.

C. Additions shall be located below the roof ridge of the original mass and use a roof shape consistent with the original structure.

D. Additions shall be located so that they are not visible from the public right-of-way.

E. Additions shall be set back from the façade of the secondary structure.

REHABILITATION OF HISTORIC SECONDARY STRUCTURES

Historic secondary structures that are considered contributing structures to designated Special Historic areas and reflect patterns of use in the community are to be retained as character-defining features of a property. Individual features—such as windows, doors, and trim—and materials—such as masonry and wood—are to be retained and maintained in accordance with the guidelines applicable to historic primary buildings.

Accessory structures in Frankfort's historic core vary widely in size, character, and function—from workshops and sheds to large carriage houses. These structures reflect how properties were used over time and provide interest along the alleys that characterize many streets. They are to be retained as significant components of an individual property. Alterations to the character, features, or materials of historic accessory structures are generally not appropriate.

5.2 NEW SECONDARY STRUCTURES

Constructing new accessory structures may be necessary to maximize the use of a property and provide space for additional activity not appropriate for the primary building. As with all new construction, new accessory structures should be designed through careful planning and in consideration of the total property and the area in which it is located. Such consideration will help ensure that the structure is compatible in character, massing, and scale with the primary building on the lot and that historic precedents for accessory structures are maintained.

5.2.1 RESPECT THE CHARACTER OF THE SITE WHEN DESIGNING A NEW SECONDARY STRUCTURE

A. The historic relationship between the primary building, open lawn, and landscape features shall be retained when locating a new secondary structure.

B. New secondary structures shall be located in rear yards or along alleys unless precedent exists for other locations.

C. Placing new accessory structures in side or front yards is not appropriate and shall be prohibited.

D. Locating new garages so that they do not require new curb cuts along the street is recommended.

5.2.2 DESIGN NEW SECONDARY STRUCTURES TO BE COMPATIBLE WITH THE PRIMARY BUILDING

A. New construction that is visually compatible with the property and the district in terms of scale, size, design, and materials shall be used. Simplified designs are preferred. The

accessory structure should not visually compete with the primary building.

B. Designs shall utilize a roof shape and pitch that is consistent with secondary structures historically found in the area or with that of the primary building.

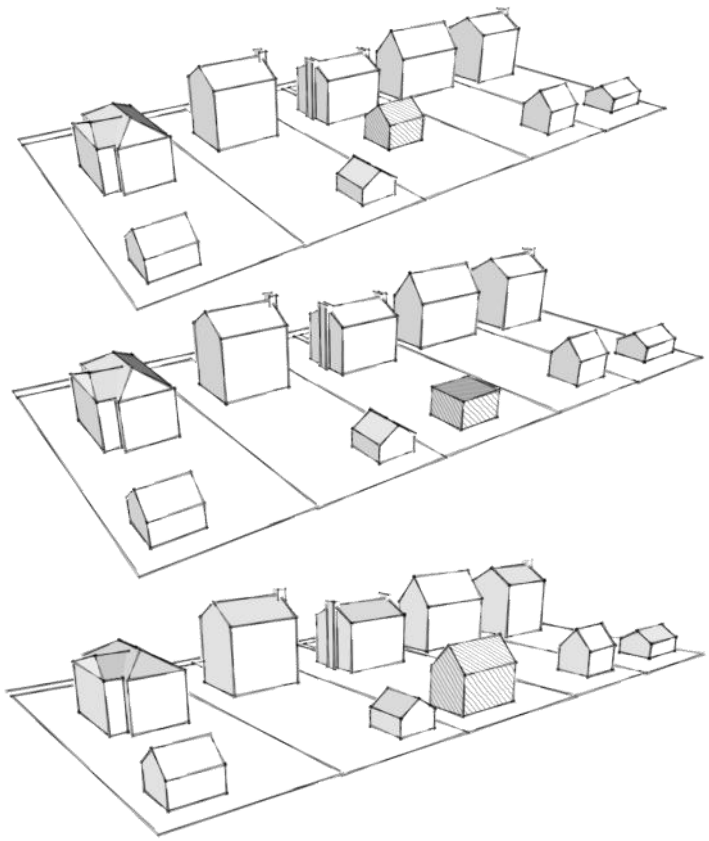
C. Designs shall employ a building height that is consistent with those historically found on other secondary structures in the area. Generally, one story secondary buildings are most appropriate.

D. Exterior wall and roof materials that are compatible with historic materials found in the area shall be used. Fiber cement board may be used as an alternative for wood siding on new secondary structures.

E. Windows and doors that are proportionately consistent with the size of the structure shall be used.

F. Accessory structures that are out of scale with the primary building on the site are not appropriate and shall be avoided.

G. Selecting generic prefabricated outbuildings is not appropriate.



Considering New Accessory Structures

When evaluating the appropriateness and compatibility of a new accessory structure, it is important to consider whether the structure conforms with the general characteristics of the area and can be constructed without diminishing the character of that particular property or disrupting the larger neighborhood. Asking the following questions may help you decide whether or not your proposed structure is appropriate:

- *Does the proposed structure require demolition of existing buildings or removal of significant site features such as mature landscaping or historic fencing or walls?*

  New construction that requires demolition of existing buildings or removal of a historic site feature is generally not appropriate.

- *Does the location of the proposed structure respect the character of the site?*

  The structure should not negatively impact the relationship of buildings to green space characteristic of the area.

- *Is the height of the proposed structure compatible with the surrounding area?*

  The structure should be scaled to the primary building on the lot and, in general, should not exceed one story in height.

- *Does the proposed structure utilize a simple, non-intrusive design?*

  New construction that is overtly modern or conveys a false historic appearance is not appropriate. Designs should likewise not visually compete with the primary building on a lot.

- *Are traditional materials or compatible alternatives proposed for the structure?*

  New secondary structures should utilize either traditional materials or alternatives that are compatible in scale, texture, and durability.

New accessory structures are to be constructed and located in consideration of existing precedent within the area. Accessory structures that are located outside of the general acceptable placement on a lot (top), of a form not consistent with the primary building or other accessory structures in the area (middle), or of a non-appropriate scale (bottom) shall be avoided.

Garage Doors

While there are no specific requirements for the design of replacement doors or doors on new garages introduced into the area, generic off-the-shelf metal and vinyl doors are generally discouraged. Instead, select a garage door that is compatible with the architecture of the area and enhances the visual interest of the neighborhood. Other recommendations include:

- Retaining and repairing original garage doors.
- Replacing missing doors or doors deteriorated beyond repair with new doors compatible with the style and vintage of the building. New doors should match the original in scale, shape, and proportions.
- Utilizing wood for replacement doors to the extent feasible.
- Selecting replacement doors or new doors that include panels, windows, and traditional detailing to promote visual interest. Generic, flush doors or doors with simulated panels are not recommended.

To the extent feasible, garage doors should promote visual interest and reflect traditional styling and details. Representative examples of recommended designs include those with windows, panels, and trimwork.

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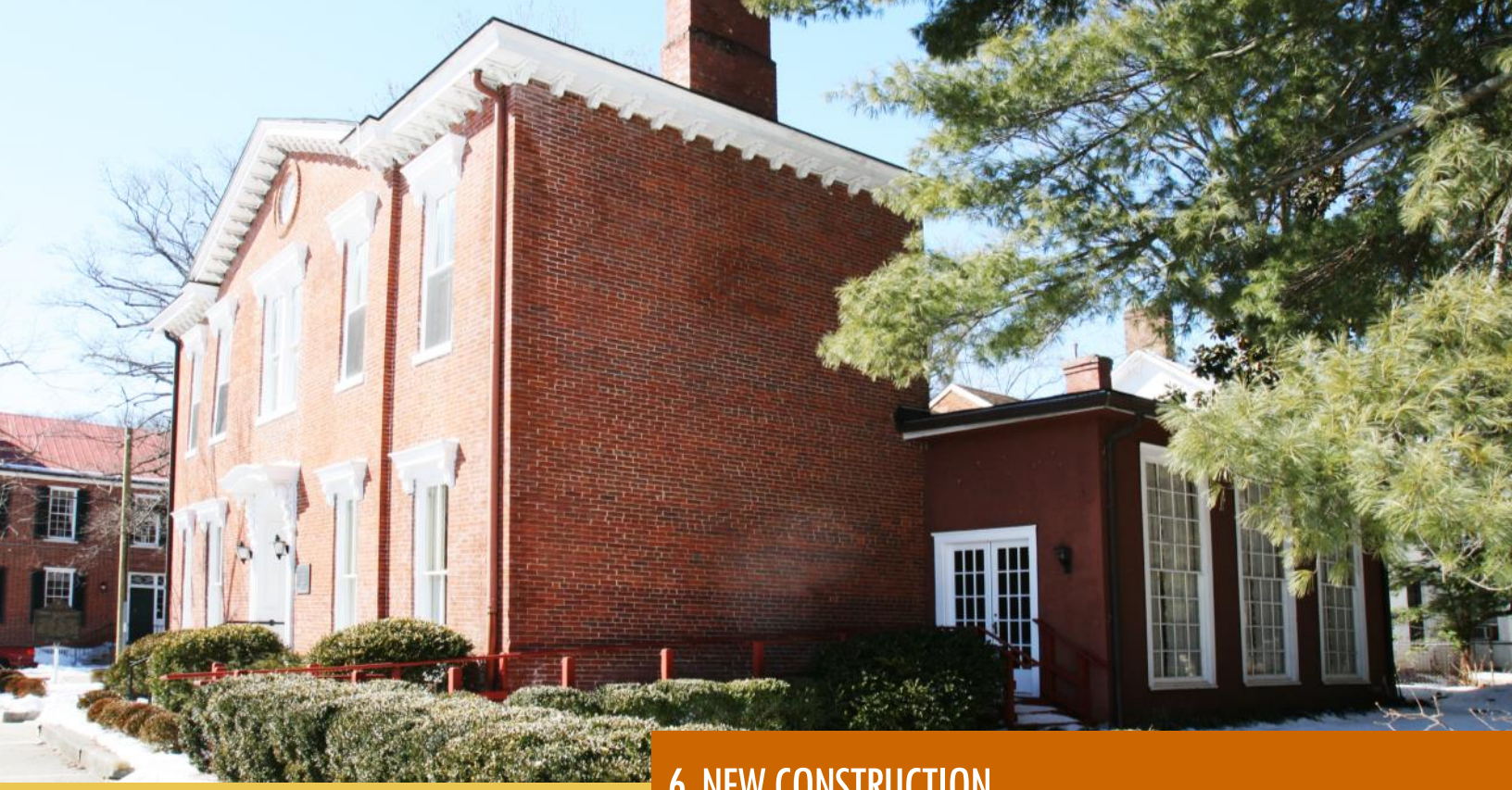


6. NEW CONSTRUCTION

IN THIS SECTION

6.1 Additions

During the life of a building, there may be a need to adapt a building to provide additional space to meet new needs. While most buildings can accommodate a new addition in some capacity, the character and location of the addition must be carefully planned so that it does not disrupt the character of the original building or substantially alter the character of the lot on which it is located. With proper planning—which starts with an understanding of how a property fits into the larger landscape of the area and is perceived from the public right-of-way—an addition can provide much needed space and be appropriately compatible with the character of the district. However, if proper consideration is not given to how an addition may affect the property and it is designed without concern for the historic character of the original building, it can diminish the integrity of the property and/or result in a loss of historic fabric and features.

6.1.1 LOCATE ADDITIONS TO MINIMIZE VISUAL IMPACT TO THE ORIGINAL BUILDING AND THE DISTRICT

A. Additions shall be located on the rear elevation or at the rear quarter of a side elevation to the extent feasible.

B. Additions shall be located so that they do not conceal, destroy, or require removal of character-defining features of the original building. Additions that require removal of character-defining features shall be prohibited.

C. Additions shall be located so that significant landscape features (such as mature trees) and historic accessory buildings are not damaged or removed.

D. Additions should be located so that they can be removed if the future, if so desired, without causing damage to the character-defining features of the original building.

E. Additions shall be designed so that they do not dramatically alter the relationship of open to occupied space on a property.

F. Constructing an addition that significantly alters the original structural system of a building is not appropriate.

G. Constructing an addition that changes the orientation of the primary entry shall not be permitted.

6.1.2 EMPLOY A BUILDING FORM THAT RESPECTS THE MASSING AND SCALE OF THE ORIGINAL BUILDING AND SURROUNDING STRUCTURES

A. Additions shall be designed so that they are compatible with the size, scale, setback, and massing of the building to which they are attached.

B. Additions shall be designed so that they are subordinate to the volume of the primary mass.

C. The size of an addition shall be limited so that it does not diminish or visually detract from the building or streetscape. Additions that exceed one-third of the building's original footprint are not appropriate.

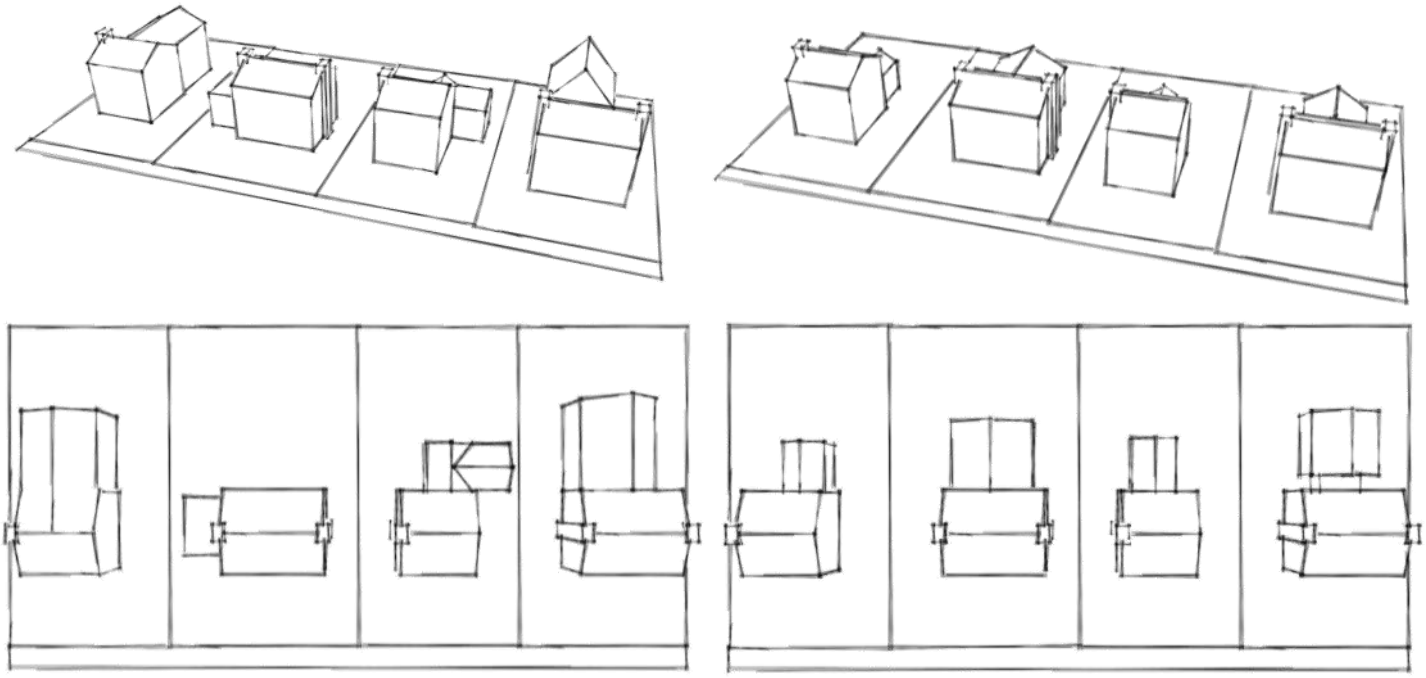
CONSIDERATIONS WHEN PLANNING AN ADDITION TO A HISTORIC BUILDING

When evaluating the appropriateness of planning for the construction of an addition to a historic building, it is important to consider factors similar to those that will be evaluated by the ARB as part of the design review process. Questions that the ARB may consider include:

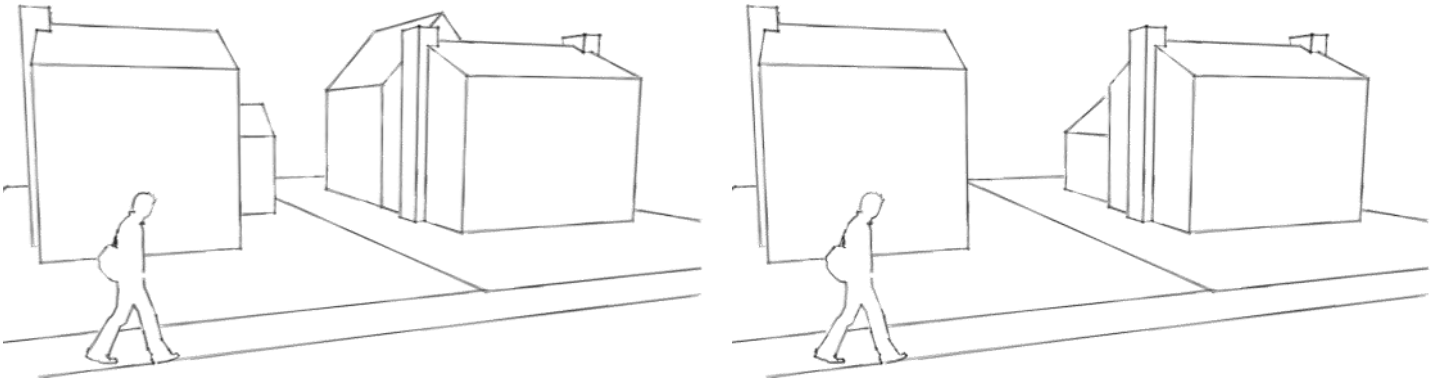
- How visible will the addition be from the public right-of-way?
- Does the addition diminish one's ability to interpret the character and age of the original building?
- Does the addition disrupt one's perception of adjacent properties and the larger streetscape?
- Does the addition require significant alterations to the original building or removal of character-defining features?
- Does the addition require significant structural changes to the original building?
- Is the addition subordinate to the original building?
- Is the addition set back from the original building and the public right-of-way?
- Is the addition of a simple design that is compatible with the original building?
- Is the addition of high-quality design and materials?
- Could the addition be removed in the future without causing irreversible damage to the original building?

RECYCLING REMOVED HISTORIC FABRIC

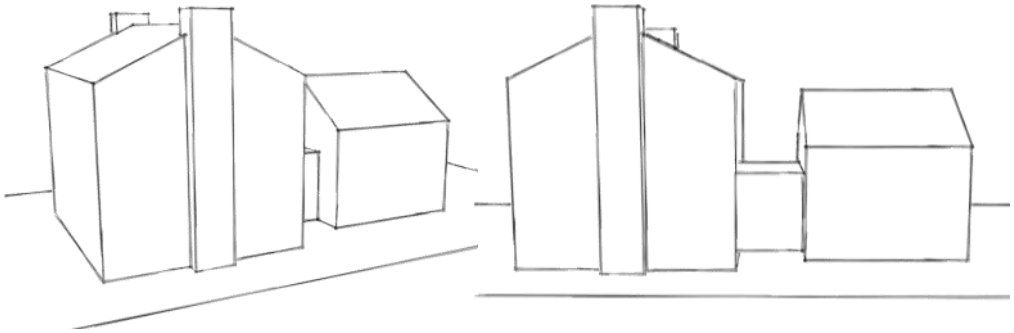
While every effort should be made to limit the amount of historic fabric removed when constructing an addition, make sustainable decisions with the materials, features, and details that must be removed. If the removed materials are sound or repairable, retain them for future projects or consider donating them to someone else who might be able to use them.



Additions can have a major impact on the character of an area as perceived from the public right-of-way, particularly if the character of an addition is not given careful consideration during the project planning process. Additions that are out-of-scale with the existing building, highly-visible from the public right-of-way, or undistinguishable from the original building (left) disrupt the character of the area and are not appropriate. Instead, design an addition with reference to the massing of the original building and in consideration of how visible it will be along the streetscape, which can effectively minimize the impact that the addition has on the original building and surrounding structures (right).



When planning an addition, viewing your property from various points along the streetscape can be an effective means for beginning to visualize how a proposed change might affect the character of the building and overall streetscape. Through such visualization you will better be equipped to understand how inappropriate additions (left) can negatively impact one's perception of a building and how more appropriate additions (right) can add needed space to a building while not detracting from the character of the original building.



Consider linking larger additions to the original building by a connecting corridor, which provides a clear distinction between original and modern components and minimizes the addition's visual impact on the original mass.

D. Additions shall be designed with walls that are setback from those of the primary mass in order to differentiate the two.

E. Consider separating a large addition from the primary mass by a small linking corridor that distinguishes the two forms from one another.

F. Additions shall be designed with reference to the roof shape, pitch, and complexity of the original building. The roof of an addition shall not require changes to the shape of the primary roof and shall not extend above the existing roofline.

6.1.3 SELECT A DESIGN THAT IS COMPATIBLE WITH THE CHARACTER AND MATERIALS OF THE ORIGIAL BUILDING

A. Additions shall be designed so that they are compatible with the character of the primary mass but so that they stand as a product of their own time. It should be clear what is historic and what is new. Subtle changes in setback, material, and architectural details are appropriate means for distinguishing additions from the original building.

B. Simplified details that reference the character of the original building are appropriate.

C. Door and window openings that conform to the proportion, size, and rhythm of those on the original building shall be used.

D. Exposed foundation lines shall be generally consistent with those on the original building, differentiated with only a minor jog.

E. Materials historically found on the original building or compatible alternative materials that are consistent in color, texture, and scale shall be used.

F. Duplicating details found on original buildings, thus creating a false sense of historical development, is not appropriate and shall be prohibited.

G. Designs that starkly contrast the original mass and call undue attention to the addition are not appropriate and shall be prohibited.

6.1.4 CAREFULLY CONSIDER THE LOCATION AND CHARCTER OF ROOFTOP ADDITIONS TO MINIMIZE THE VISUAL IMPACT.

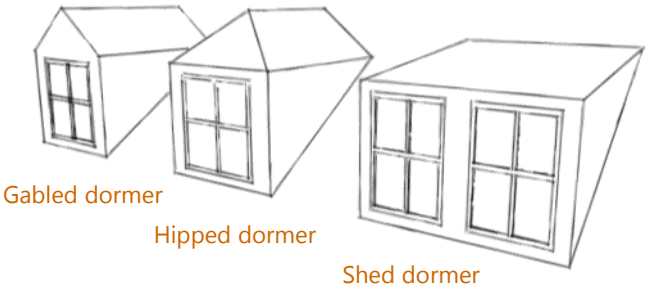
A. Appropriate rooftop additions are generally limited to dormers for converted attic spaces.

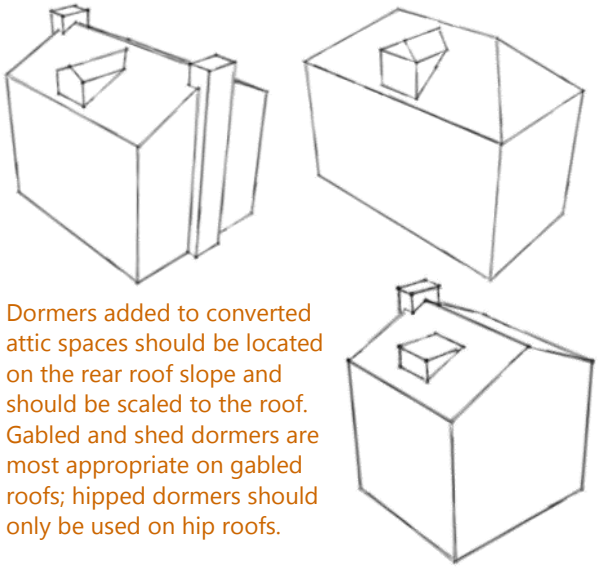
B. The locations of dormers and rooftop additions shall be limited to places where they were historically present on buildings of similar design and vintage. Rear and side slopes are preferred.

C. A rooftop addition shall be set back to reduce its prominence and impact on the original building.

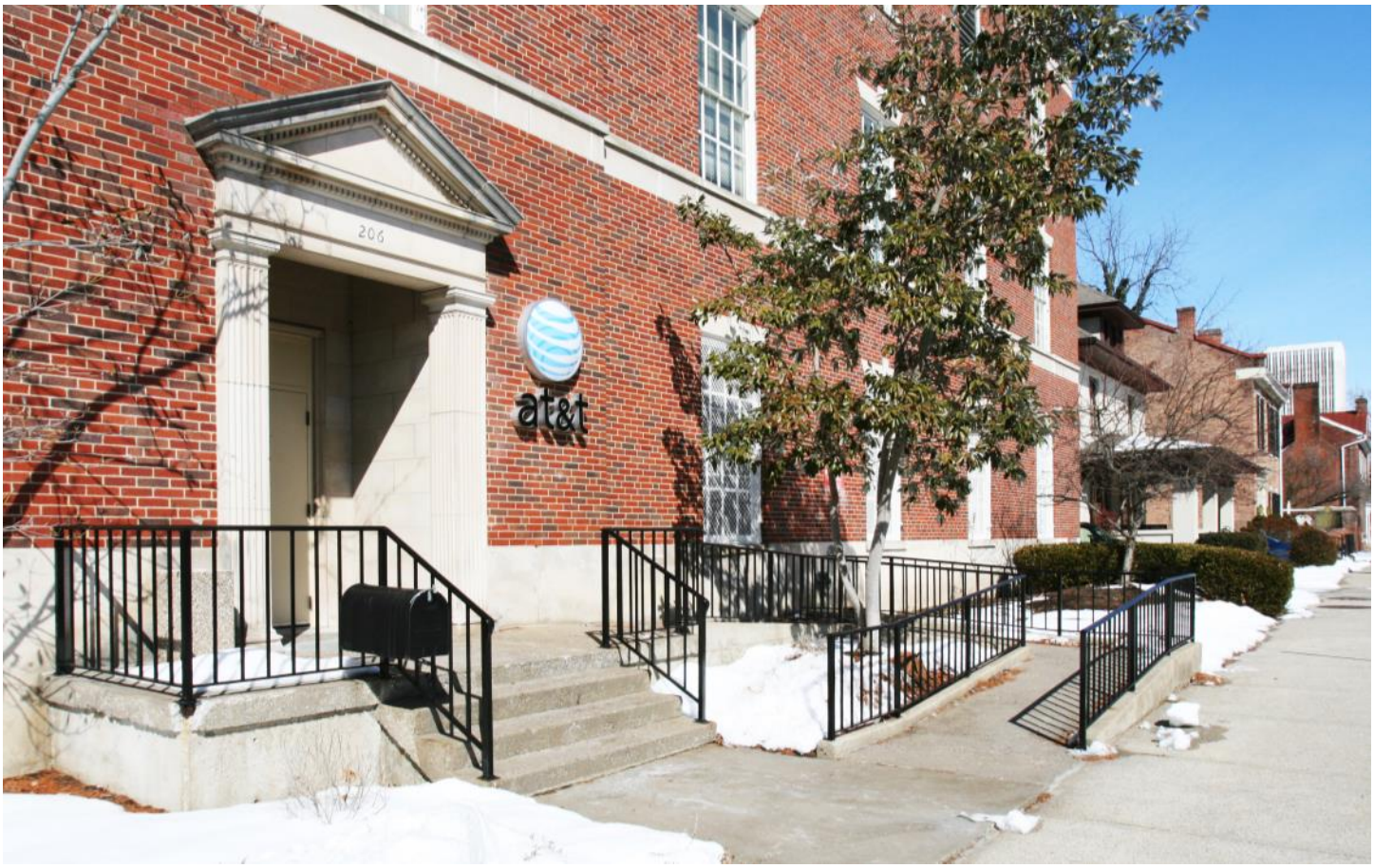
D. Rooftop additions shall be scaled to the original building so that they are proportionately consistent. Large rooftop additions that dramatically alter the perception of the original mass shall not be permitted.

E. Removing or concealing character-defining features of the roof—such as finials, chimneys, or cresting—when adding a rooftop addition shall be prohibited.





Dormers added to converted attic spaces should be located on the rear roof slope and should be scaled to the roof. Gabled and shed dormers are most appropriate on gabled roofs; hipped dormers should only be used on hip roofs.



6.2 INFILL CONSTRUCTION

Designing a new primary building to fit within a historic area is not an easy task. Careful planning and a thorough understanding of the qualities that make the area unique are necessary to determine the basic features necessary so that new construction enhances—not detracts from—the area's sense of place. It is particularly important that qualities and precedents of location, setback, form, massing, scale, and height be understood so that new construction can be designed to be compatible with existing building stock. The composition and scale of façade elements is particularly important.

The goal of new construction within the Special Historic district, however, is not to design a new building that replicates historic buildings. Rather, the new building should relate to the essential characteristics of the area but provide for a contemporary design that stands as a product of its own time.

6.2.1 DESIGN NEW CONSTRUCTION SO THAT IT IS COMPATIBLE WITH THE EXISTING SITE

A. Site features such as mature trees that are important to the overall character of the community shall be retained.

B. Significantly altering the existing topography of a site to accommodate a new structure is not appropriate and shall be avoided.

C. Pedestrian-friendly street edges shall be maintained.

D. Consolidating lots into a larger property in order to accommodate a larger structure disrupts the pattern of properties within the community and shall be avoided.

E. Lots with new infill shall maintain the predominance of ground cover such as brick pavers, cobble stones, granite blocks, tabby grass, moss, and other materials, where such elements are present.

New Construction and Zoning Conflicts

It is recognized that historic precedents of building setback, height, and massing and precedents of lot coverage may conflict with the modern base zoning for a particular area. The designation of Special Historic properties and areas provides a mechanism for addressing such conflicts. Specifically, through these design guidelines, standards are established for new construction that helps maintain compatibility with the significant character-defining features of the community, which include how buildings fit into the streetscape. Elements such as building massing, height, and setback are to conform with the stipulations of these design guidelines where guidance is provided. In the absence of specific criteria in this document, base zoning shall apply. It is recommended that any applicant proposing new construction work with Planning and Building Codes staff early in the project planning process to identify applicable zoning issues prior to advancing too far with a project. Staff can provide insight regarding any necessary variances that might be required for a particular project.

6.2.2 LOCATE NEW CONSTRUCTION IN A MANNER THAT IS COMPATIBLE WITH ESTABLISHED PRECEDENTS OF BUILDING PLACE MENT WITHIN THE COMMUNITY

A. The historic relationship between buildings, landscape features, and open space within the community shall be retained by basing the location of a new building on patterns of existing setbacks, orientation, spacing, and distance of buildings.

B. The existing spacing of front and side yard setbacks shall be retained.

C. The front entrance shall be oriented toward the street.

D. A building shall be designed so that it is parallel to existing lot lines.

E. New sidewalks, entrances, steps, and porches shall be designed to be consistent with the rhythm present in the community.

F. Related accessory buildings shall be located toward the rear of the lot, consistent with existing structures in the surrounding community.

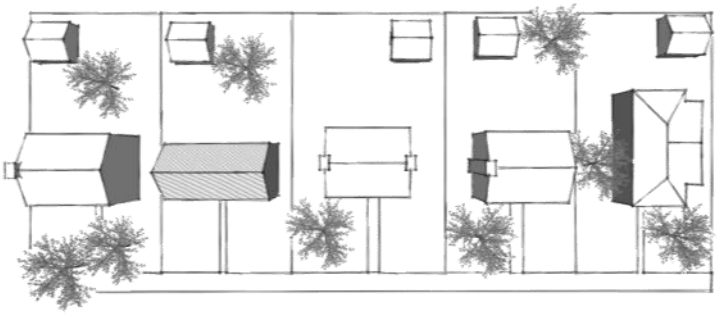
6.2.3 DESIGN NEW CONSTRUCTION SO THAT ITS SIZE, SCALE, AND MASSING IS COMPATIBLE WITH EXISTING BUILDINGS

A. The established height and scale of the street shall be maintained by designing buildings to be within the typical range of heights and forms present.

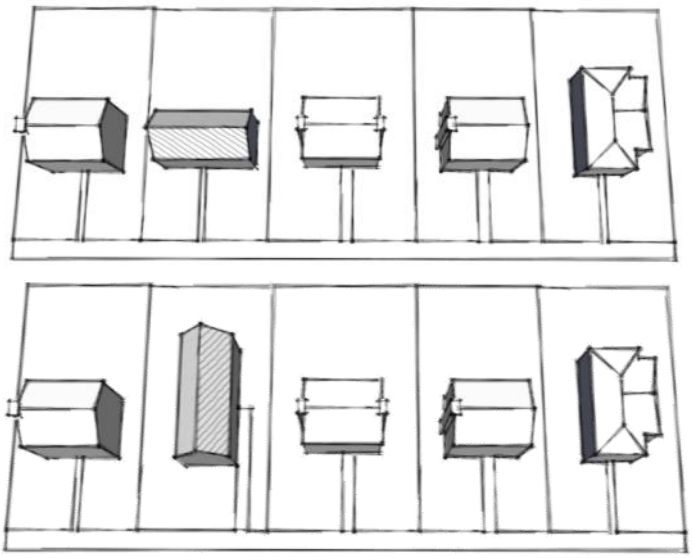
B. Design a building with massing similar to those traditionally found within the district.

? NEW CONSTRUCTION CHECKLIST

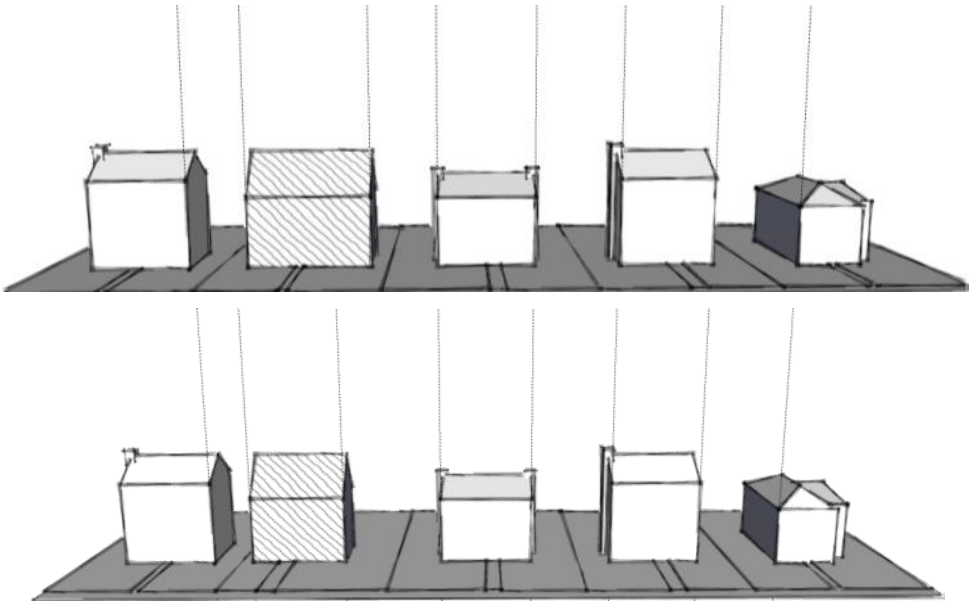
An easy-to-use quick reference list for new construction has been provided as Appendix G for use by property owners and the ARB in considering the key criteria of new construction.



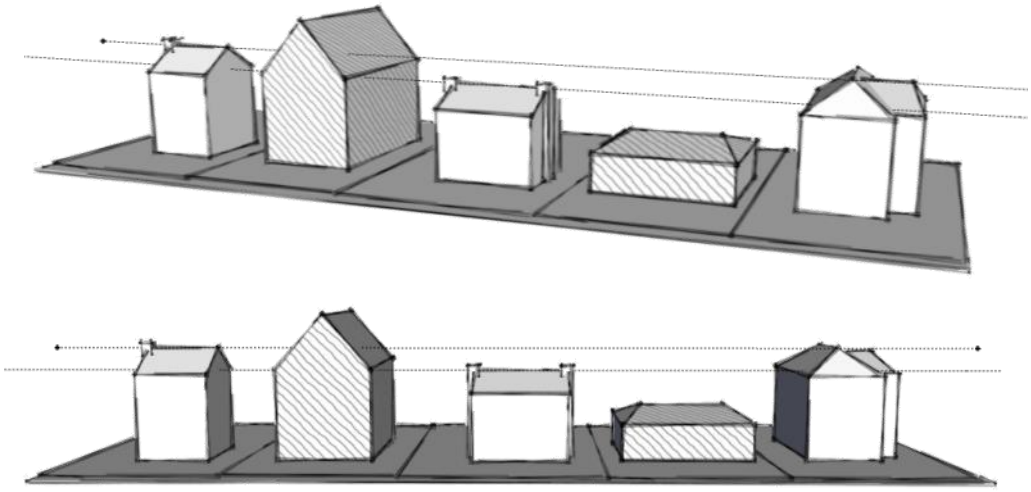
New construction should maintain the existing relationship of properties within the community by employing similar lot coverages, setbacks, and spacing.



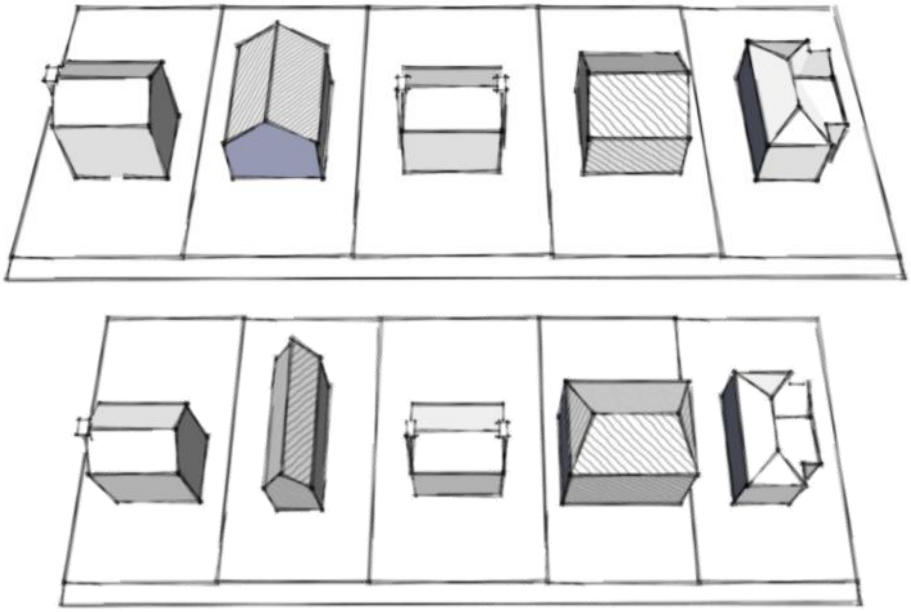
New construction shall employ a front entrance oriented to the street (top) unless precedent otherwise exists. Orienting a building away from the street is not appropriate (bottom).



New construction should maintain existing precedents of spacing and lot coverage within an area (left, top). Buildings that are not compatible with existing patterns and place buildings outside of the acceptable range of locations are not appropriate (left, bottom).



New construction should be of compatible height to other buildings in the area. While new buildings do not need to be the same height as adjacent buildings, they should fall within the typical range of heights found in the area. Buildings that are too tall or too short are not appropriate (left).



New construction should be compatible with historic precedents of massing found in the area. Buildings should be compatible with existing buildings in terms of the overall footprint, horizontal or vertical emphasis, and roof shape and pitch (left, top). Buildings that employ too small or too large of massing are not appropriate (left, bottom).

C. Designs shall employ floor-to-ceiling heights that are consistent with those present in existing buildings.

D. Designs shall use a building form that has a similar complexity to those within its immediate vicinity.

E. Large masses shall be broken up through vertical and horizontal articulation in order to reduce its visual dominance along the street.

F. The rear of a new building may be taller than traditional precedent within the community if it will not be visible from the right-of-way.

6.2.4 INCORPORATE FEATURES THAT FALL WITHIN THE RHYTHM AND PROPORTIONS OF EXISTING FEATURES

A. New buildings shall employ a human scale in their design by including pedestrian-oriented features such as porches.

B. The scale and proportion of façade features shall be consistent with those historically found in the area.

C. Materials with traditional dimensions shall be used. Out-of-scale materials such as oversized masonry units are not appropriate.

D. Traditional ratios of sold wall space to openings shall be maintained, particularly on the façade.

E. Window and door openings shall be compatible with those on surrounding buildings in placement, spacing, scale, proportion, and size. Windows with vertical emphasis are preferred.

F. Traditional scales shall be used for elements such as porches, which help define the overall aesthetic of the district.

6.2.5 SELECT A ROOF FORM AND PITCH THAT IS COMPATIBLE WITH ESTABLISHED PRECEDENT IN THE AREA

A. Roof forms similar to those traditionally present in the area shall be used.

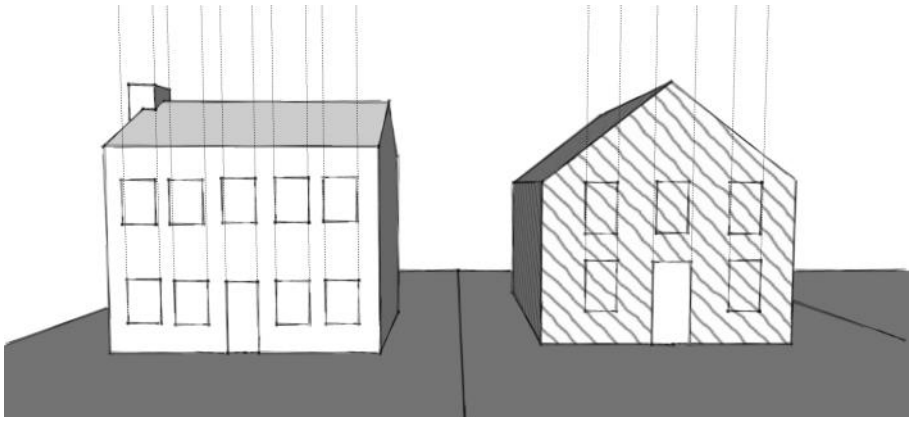
B. The roof pitch and shape shall be appropriately scaled to the building and neighboring structures.

APPLYING THE GUIDELINES FOR NEW CONSTRUCTION

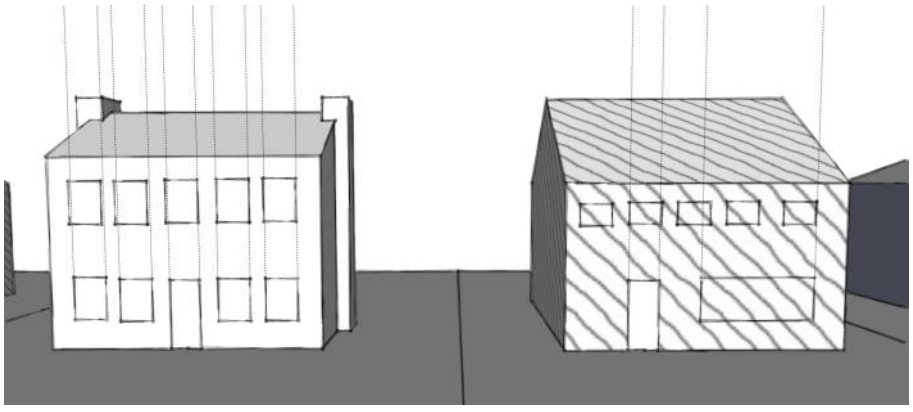
The guidelines for new construction are not intended to define a specific style or set of features required for new buildings within areas designated as Special Historic. Rather, the guidelines are intended to promote an understanding of the general characteristics that are important to consider in designing a new building that is compatible with established precedents; the goal is not to promote duplication of existing buildings but to promote construction of high-quality buildings that enhance the architectural character of the area, not detract from or draw attention away from the unifying features of the community. The following may be considered by the ARB when reviewing proposed new construction:

- Does the building maintain the street plan?
- Does the building fall within the established rhythm along the street?
- Is the building orientation and setback consistent with existing buildings?
- Is the entrance oriented to the street?
- Does the building's massing fall within the established range in the community?
- Does the façade incorporate human-scale features?
- Is the ratio of solid wall to openings—particularly on the façade—consistent with that of surrounding buildings?
- Is the complexity of the building appropriate within its context?
- Is the roof shape and pitch consistent with those existing within the area?
- Are materials of an appropriate scale and comprised of traditional materials or modern counterparts with proven durability?
- Does the building refrain from duplicating historic features yet incorporate architectural details that promote visual interest?

New construction should be compatible with surrounding buildings in terms of its scale and proportions, relationship to the right-of-way, and inclusion of human-scale features such as porches that help relate the building to the streetscape. Elements of the façade are particularly important and should be consistent with the scale of features historically found in the area (left, top). New construction that does not maintain patterns of existing relationships with the right-of-way, does not conform to accepted patterns, and does not include human-scale features such as porches where precedent for such exists are not appropriate (left, bottom).



Traditional ratios and proportions of building elements—particularly on the façade—shall be maintained in new construction. In particular, ratios of solid wall space to openings should be compatible with existing patterns; window and door openings should likewise be compatible with existing patterns in placement, scale, and proportions (right, top). New construction with elements that fall outside of the acceptable range of precedents affect the overall aesthetic and continuity of the streetscape and are not appropriate (right, bottom).



C. New metal roofing shall be standing seam with 15-inch wide panels at minimum. Corrugated roofing shall be prohibited.

D. Contemporary interpretations of traditional features such as cornices, rake boards, and chimneys are recommended to establish visual interest.

6.2.6 DESIGN NEW CONSTRUCTION TO BE COMPATIBLE IN CHARACTER BUT DISTINGUISHABLE AS A PRODUCT OF ITS OWN TIME

A. Employing contemporary interpretations of historic designs or using a simple contemporary design that conforms to established characteristics of massing, scale, and proportions is recommended.

B. Including architectural details or building articulation such as cornices, lintels, brackets, and chimneys is recommended. Contemporary interpretations of traditional details are encouraged but oversimplified, bland buildings that stand in stark contrast to the rich architectural variety of the area shall not be permitted.

C. Duplicating historic styles, which creates a false sense of history, is not appropriate and shall be prohibited.

6.2.7 EMPLOY TRADITIONAL MATERIALS OR ALTERNATIVE MATERIALS THAT ARE COMPATIBLE TO THOSE FOUND WITHIN THE AREA

A. Materials that are compatible in scale, profile, texture, and finish to those already existing in the area shall be used.

B. Materials and textures that are compatible with the surrounding area, promote a sense of human scale, and have proven durability shall be used.

C. Where wood siding is installed, trim boards, which show depth and reflect high-quality construction, shall be used.

D. Masonry that is compatible with the character of traditional masonry materials in size, texture, and color shall be used. Using oversized masonry materials or finishes that are not consistent with the character of the area shall be avoided.

E. Alternative materials such as fiber cement board and cast concrete are appropriate for new construction where maintaining compatibility with traditional materials is a priority.

F. Where fiber cement board is the selected material, a smooth-finish and a 4" reveal compatible with historic details shall be employed. Fiber cement board that has a faux wood grain is not appropriate and shall be prohibited.

ENVIRONMENTAL STEWARDSHIP IN NEW CONSTRUCTION

As with rehabilitating an existing building, the construction of a new building should be carefully planned to include a sustainable approach and maximize energy efficiency. While the details of any particular new construction project will vary greatly, a few general considerations will be applicable to most projects:

- Maintain site features such as mature trees that provide natural shade.
- Locate a building on a lot to take advantage of passive solar gain in the winter and heat deflection in the summer.
- Incorporate features such as porches where there is a precedent.
- Select locally-sourced or recycled materials that are compatible with traditional materials in the area.
- Employ a roof form that allows for installation of solar collectors on the rear elevation.
- Design and locate gutter systems that allow for harvesting of water runoff.

7. SITE AND SETTING

IN THIS SECTION

7.1 UNIVERSAL GUIDELINES

Frankfort's historic core is defined by a rich setting characterized not only by the building stock that lines the streets but also by the natural and designed features of the larger environment. Such elements include, for example, the relationship of buildings to one another and to the streetscape, prominent views, fences and walls, the configuration and materials of driveways, walkways, and sidewalks, the tree canopy, plantings, and alleyways. While each element is distinct in its individual character, they all work together to create the special character of the area and define its overall aesthetic and feeling.

While the setting includes elements of both the private sphere—those located on private property—and the public sphere—those located within the public right-of-way and managed by the municipality—they are interrelated with one another and changes in one sphere can impact the character of the other. As such, the Planning and Building Codes Department encourages sensitive consideration to the overall setting in both spheres in order to retain the unique sense of place that defines the community. While there are no specific requirements or prohibitions for certain elements—such as plantings, lighting, or public infrastructure—recommendations are provided for actions that appropriately consider the role that each plays in contributing to the setting of properties within the Special Historic district.

7.1.1 MAINTAIN AND RESPECT THE CHARACTER-DEFINING FEATURES OF THE OVERALL SETTING

A. Maintaining the traditional character of the streetscape as a pedestrian-friendly corridor is encouraged.

B. Maintaining existing street and road patterns, and topography is encouraged. Designing new construction and additions to accommodate existing topography is encouraged.

C. Maintaining the location, character, and scale of existing alleys is encouraged. Continuing the precedent of locating secondary structures, fences, and walls along the alley to maintain its edge is encouraged.

D. Maintaining open viewsheds and lines of sight throughout the community is encouraged.

E. Maintaining established relationships among buildings, streets, and landscapes is encouraged. Significantly altering existing relationships or locating new construction outside of accepted precedents, which disrupts these relationships, is not appropriate.

F. Maintaining ratios of green space — including front, side, and rear yards and tree lawns (the area between the sidewalk and street) — in keeping with the historic character of the district is encouraged.

G. Maintaining the location and character of site features such as sidewalks and walkways, light fixtures, historic planters and water features, and furnishings is encouraged.

H. Minor changes in the grade of an individual site that are designed to correct drainage issues may be appropriate. However, significantly altering the grade of an individual site is discouraged as it can detract from the overall aesthetic of the area and may also introduce inadvertent damage to a property through erosion.

I. Limiting the installation of new curb cuts is encouraged.

Frankfort's historic core is characterized by a number of setting types that all contribute to the overall aesthetic of the area, from the wide thoroughfares with tree-lined sidewalks to the utilitarian alleys and the more sparse streetscapes at the fringe of the commercial district. No matter the individual characteristics, though, each setting and its individual components contributes to the overall sense of place in which properties are located and should be maintained and respected.

7.2 LANDSCAPING AND HARDSCAPE ELEMENTS

The combination of landscaping features and hardscape elements combine to define the character of the district and provide an hierarchy to the use of space within the community. Whether planted in an informal design or set at regular intervals, mature trees are located throughout Frankfort's historic core on private property and along the tree lawn, contributing to the feeling of an "avenue" in many areas. The retention and care of such elements of the landscape are encouraged in support of the character of the area.

Hardscape elements include sidewalks, walkways, curbs, and gutters. They help define circulation patterns within the Special Historic district, contribute to the order of space, and bring continuity to the area. They may also be constructed of unique materials, such as brick pavers, which further contribute to the visual interest of the community. Maintaining the existing relationship and character of hardscape elements is encouraged as insensitive changes can dramatically affect one's perception of the individual site, as well as the larger setting.

7.2.1 MAINTAIN MATURE TREES AND LANDSCAPING PATTERNS THAT CONTRIBUTE TO THE CHARACTER OF THE AREA

A. Preserving and maintaining mature trees and plantings is encouraged to ensure their health and appearance.

B. Removal of mature trees and character-defining plantings is discouraged unless they are irreversibly damaged, aged, or diseased. Replacing trees that must be removed—using native species— is encouraged.

7.2.2 RESPECT THE CHARACTER OF THE AREA AND ARCHITECTURE WHEN DESIGNING NEW LANDSCAPING

A. Consider recreating historic planting schemes where documentation for such exists.

B. Landscaping that is appropriate with the scale and character of the property is encouraged. Plantings that block the windows of a property are discouraged.

C. Avoiding new plantings that may contribute to the deterioration of structures or streetscape features is encouraged. Large

foundation plantings can create damp conditions that introduce moisture into masonry and are discouraged.

7.2.3 RETAIN AND REPAIR HISTORIC HARDSCAPE ELEMENTS THAT DEFINE THE COMMUNITY

A. Maintaining historic curbs, steps, and gutters and repairing deteriorated materials in-kind, as needed, is encouraged.

B. When feasible, replacing deteriorated materials and features—such as limestone or granite curbs— with like materials is encouraged.

C. Maintaining the existing scale, profile, height, proportions, and texture of historic hardscape elements is encouraged when replacement of deteriorated components is necessary.

D. When it is not feasible to use in-kind materials, considering alternative materials that simulate the original material—such as tinted concrete pavers or stamped concrete—may be appropriate.

E. Installing new hardscape elements that are consistent in size with historic features—to the extent allowable by local code and regulations—is encouraged to maintain the continuity of the area.

7.2.4 MAINTAIN EXISTING RELATIONSHIPS OF DRIVEWAYS AND PARKING AREAS

A. Preserving historic driveways, including materials, in their original location and configuration is encouraged.

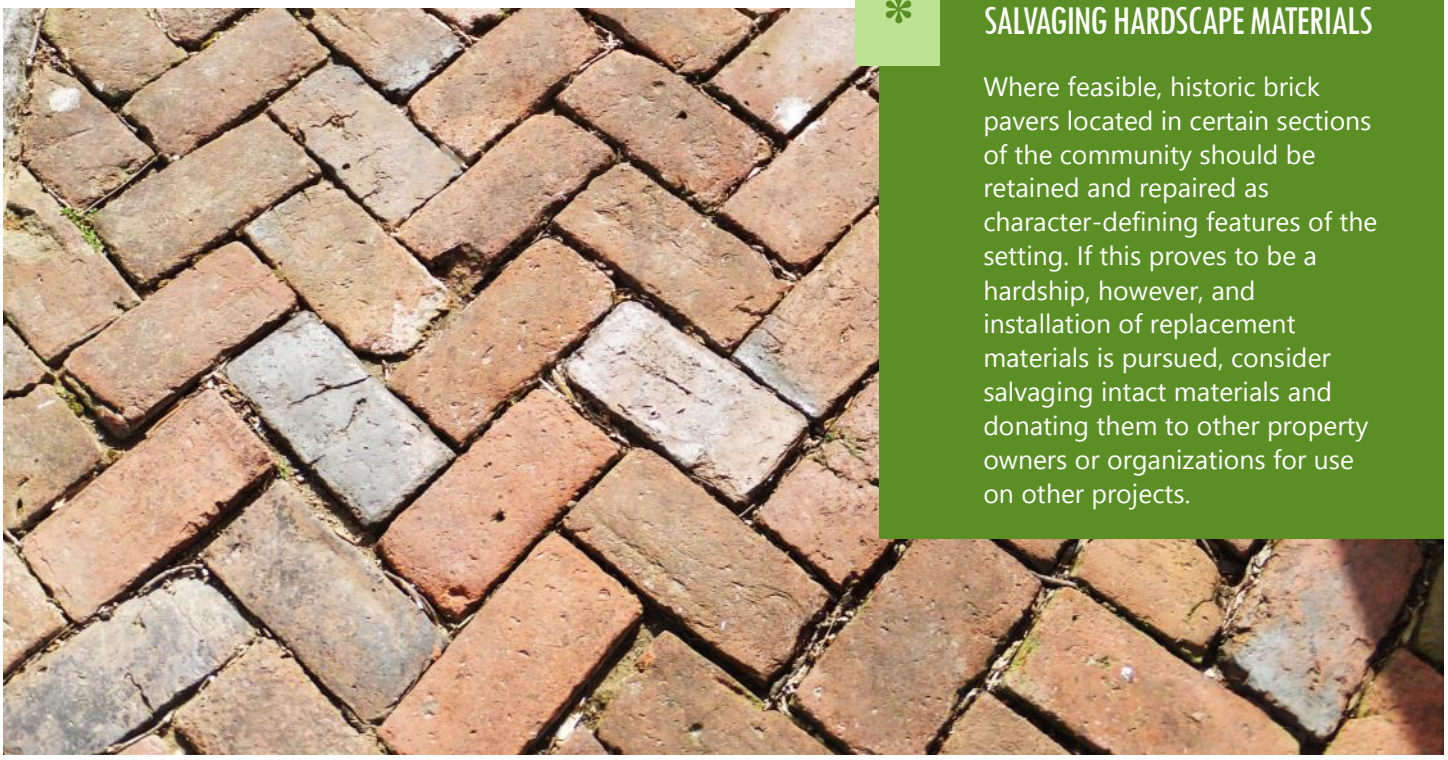
B. When feasible, replacing deteriorated driveways with like materials is encouraged.

C. When it is not feasible to use in-kind materials, consider alternatives such as tinted asphalt and stamped concrete that limit the harsh visual effects of standard concrete and asphalt.

D. Porous paving materials are encouraged to limit excessive water run-off.

E. Limiting parking areas and large areas of paving to the rear of a property is encouraged. Screening such elements with landscaping to minimize their appearance may be appropriate.

F. Introducing large paved areas and parking areas—including drive-through circles—in a front or side yard where there is no precedent for such is not appropriate.



SALVAGING HARDSCAPE MATERIALS

Where feasible, historic brick pavers located in certain sections of the community should be retained and repaired as character-defining features of the setting. If this proves to be a hardship, however, and installation of replacement materials is pursued, consider salvaging intact materials and donating them to other property owners or organizations for use on other projects.

7.3 LIGHTING

Lighting includes lanterns on individual buildings, outdoor lighting on individual properties, and street lighting. While typically a feature viewed as part of the background, lighting can significantly impact the area, both in terms of its effects on the character of the area and its impacts to adjacent properties. Historic fixtures are to be maintained where present and new fixtures should be designed to complement the character of the building and site and limit light spill onto adjacent properties through the use of appropriate heights, directional shields, and lamps of appropriate wattage and color.

Street lighting, important in predominately residential settings, should likewise be given appropriate consideration. While features such as street lighting are planned and installed in accordance with local and state design standards, it is important to evaluate how standard high-intensity fixtures on wooden poles affect the character of the area. Intended for suburban settings, replacing such fixtures with appropriately-scaled lighting or compatible character may be a worthwhile future consideration.

7.3.1 MAINTAIN AND PRESERVE HISTORIC LIGHTING

A. Where present, the retention and maintenance of historic lighting fixtures is encouraged.

B. Repairing fixture materials in accordance with the applicable materials guidelines is encouraged.

7.3.2 MINIMIZE THE IMPACT OF NEW LIGHTING ON THE SETTING AND ADJACENT PROPERTIES

A. Selecting fixtures that are compatible with the setting and individual properties in scale, placement, color, and profile is encouraged.

B. Locating light fixtures in consideration of their impacts to the setting is encouraged. Excessive use of lighting is not appropriate.

C. Light fixtures that direct light downward are encouraged to avoid light spill onto adjacent properties.

D. The use of colored lamps in light fixtures is not appropriate and is discouraged.

7.4 WALLS AND FENCES

Fences and walls are consistent elements of Frankfort's core and, like the architecture of the community, come in a wide variety of materials and designs and contribute to the character of the community. Cast iron and wrought iron fences and gates are the most frequent site element but wood counterparts and masonry walls are also present. Such features contribute to the sense of continuity throughout the area, help define the boundary between public and private space, and are significant architectural elements.

Historic fences and walls throughout the community are to be preserved and maintained as significant and prominent character-defining features. New fences and walls should be designed to complement the traditional character of the area and the principal structure on a property, respecting established precedents of location, materials, and design.

7.4.1 MAINTAIN AND PRESERVE HISTORIC FENCES, GATES, AND WALLS AS CHARACTER-DEFINING FEATURES

A. Historic fences, gates, and walls shall be retained and repaired as character-defining features of individual sites and the setting. Repairs shall be made in accordance with the respective materials guidelines.

B. The height of historic fences, gates, and walls shall be maintained. Increasing the height of such features to create a privacy screen is not appropriate.

C. Distinctive details of fences, gates, and walls shall be retained.

D. Protective finishes on metal and wood elements shall be maintained in order to extend the useful life of the feature.

E. Only those portions of features that are deteriorated beyond repair shall be replaced. Wholesale replacement of an entire element when only a localized section is deteriorated is not appropriate and shall be avoided.

F. When replacement is necessary, replacement materials shall match the original in color, texture, size, profile, and finish. Alternative materials may be considered at discretion of the Architectural Review Board.

G. Painting historic masonry walls or covering them with a cementitious coating is not appropriate and shall be avoided.

7.4.2 DESIGN NEW FENCES, GATES, AND WALLS TO BE COMPATIBLE WITH THE CHARACTER OF THE STREETSCAPE

A. New fences and walls shall be compatible in scale and materials to those historically present in the area and to the building with which they are associated.

B. Traditional materials such as masonry, wrought iron, and wood shall be used for new fences, gates, and walls to maintain the continuity of the area. Use of railroad ties, unfinished lumber, and concrete block is not appropriate and shall be avoided.

C. Front yard walls and fences shall not exceed 48 inches in height.

D. Front yard fences shall promote a sense of transparency, allowing view between vertical members.

E. Replicating historic designs in fences is not appropriate as it conveys a false sense of history. Simplified contemporary interpretations of traditional fence designs are encouraged.

F. Where used, picket fencing shall have no more than a 4 inch separation between pickets.

G. Chain-link, unfinished horizontal board, plastic, vinyl, and concrete block fences shall be prohibited.

7.4.3 LIMIT THE VISUAL IMPACT OF PRIVACY FENCES

A. Privacy fences shall only be located at the rear of a property. Privacy fences in front yards and prominently-visible side yards—particularly for those properties on corner lots—are prohibited. New privacy fences at the rear of properties are to comply with local code.

B. Removing chain-link and privacy fences that are visible from the public right-of-way is encouraged.

C. Planting hedgerows as an alterative to a privacy fence in rear and side yards may be appropriate.

The fences, gates, and walls located throughout Frankfort's historic core are as rich in variety and character as the buildings with which they are associated. Such features should be retained and repaired as character-defining features of the landscape.

7.5 SIGNAGE

Predominately residential in character, signage within Frankfort's Special Historic district is limited to certain buildings that have been converted for business and office use. Signage throughout all of Frankfort—including in areas with historic district designation—is regulated by Article 13 of the City's Zoning Code. As such, signage is to conform with the applicable requirements of the code. However, certain recommendations are made for signage within Frankfort's historic core in order to ensure that they are compatible in character with the architecture and setting of the area and do not detract from the overall aesthetic of the community.

7.5.1 DESIGN AND LOCATE SIGNS SO THAT THEY ARE SUBORDINATE ELEMENTS OF THE SITE

A. Employing designs that are simple in character is encouraged.

B. Scaling signs to be compatible with the site and building are encouraged.

C. For building-mounted signs, scaling signs to the façade and adjacent elements is encouraged. Limiting the number of anchor points is encouraged. Removing or covering character-defining features or materials to install a sign is not appropriate.

D. Selecting colors, materials, and details that are unobtrusive to the building and site is encouraged. Designs and reflective materials that visually compete with a building are discouraged.

E. Selecting high-quality, durable materials is encouraged.

F. Integrating free-standing signage into landscaping or site features is encouraged.

Using simple designs and colors and traditional materials such as wood is encouraged when designing a new sign. Signage that is appropriately scaled to the building and site so that it does not overpower the property is also encouraged.

As with free-standing signs, building-mounted signs that employ a simple design and color are encouraged. Scaling signage to fit within the context of adjacent façade elements as a complementing feature is appropriate.

Incorporating signage into permanent, high-quality landscape features that are compatible with the surrounding area provides an appropriate option for free-standing signage, limiting the need to erect additional elements on the site.

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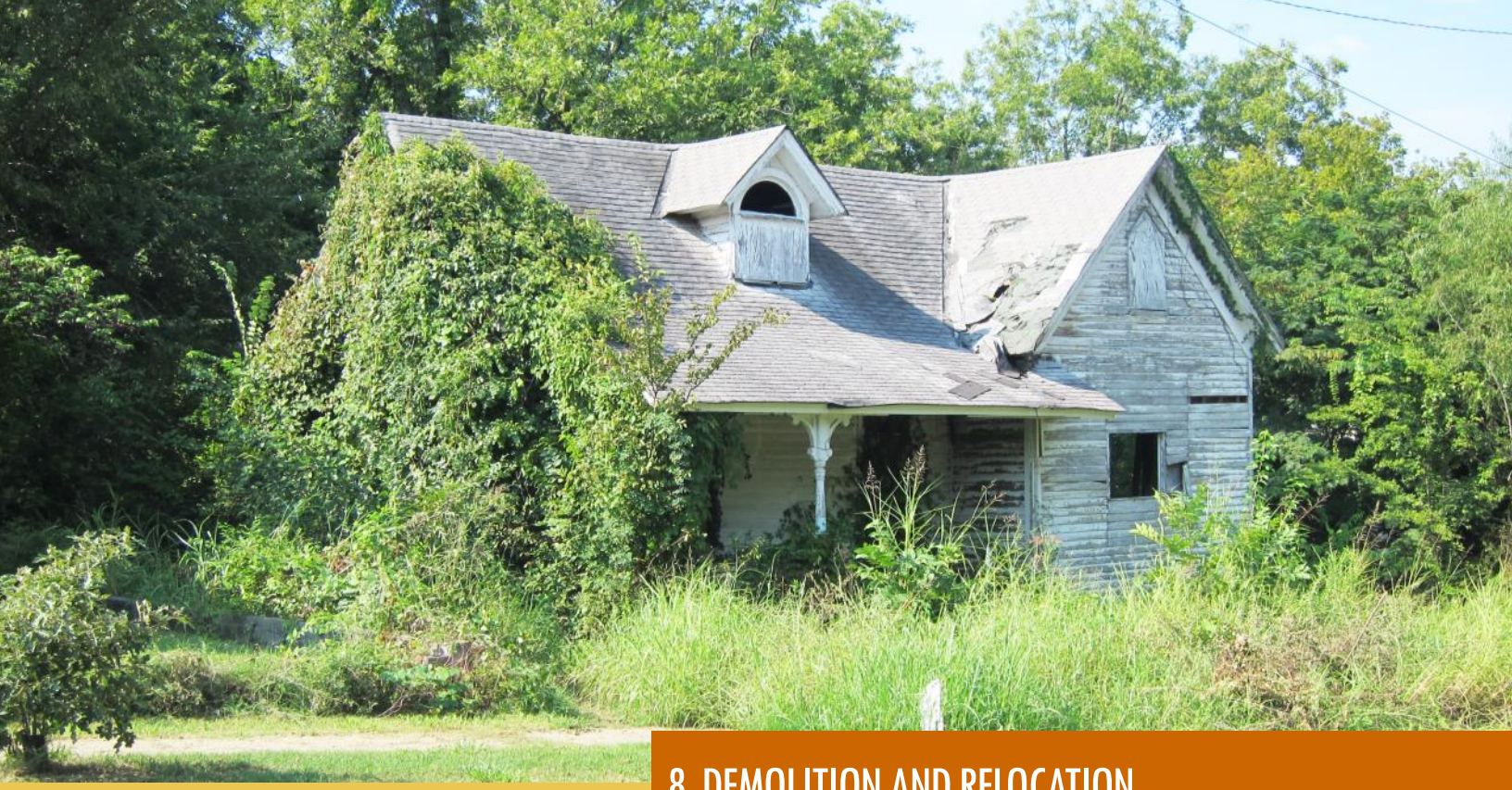


8. DEMOLITION AND RELOCATION

IN THIS SECTION

8.1 Demolition

While demolition of non-historic buildings that are not contributing to the significance of the area may be appropriate, demolition—in whole or in part—of a historic building that contributes to the historical and architectural integrity of the area is an irreversible action that removes a component of our history from the landscape and leaves a void in the fabric of the community. Every alternative should be evaluated prior to applying for demolition of a historic building to promote continued use of historic building stock. Working with the Planning and Building Codes Department, Kentucky Heritage Council, and other such entities is encouraged to explore potential alternatives for the building. No demolition shall be approved unless ordered by a Court, approved by the Code Enforcement Board, or cleared through the receipt of a Certificate of Appropriateness by the Architectural Review Board.

8.1.1 CAREFULLY CONSIDER THE EFFECTS OF DEMOLISHING A HISTORIC BUILDING PRIOR TO PURSUING DEMOLITION

A. Historic buildings are to be maintained and preserved. Demolition of contributing buildings—particularly those that are structurally sound—is not appropriate and shall be prohibited.

B. Evaluating alternatives to demolition—such as rehabilitation and reuse or sale of the property to another entity—is encouraged prior to pursuing demolition. Seeking advice from the Planning and Building Codes Department is also encouraged.

C. Consider stabilization and mothballing of historic buildings rather than demolition. Mothballing shall be accomplished by securing the exterior of the structure to prevent damage from inclement conditions, pests, and vandalism.

8.1.2 IN RARE CIRCUMSTANCES WHERE DEMOLITION IS APPROVED, CARRY OUT DEMOLITION WITH RESPECT TO THE BUILDING, SITE, AND OVERALL AREA

A. Recording the building in its original setting and documenting existing conditions through photography and/or drawings is encouraged.

B. Salvaging of intact and significant architectural materials and features such as windows, doors, hardware, masonry, and siding that could be reused is encouraged.

C. Protect significant site features such as mature trees, fencing, and walls from inadvertent damage. Avoid damage to neighboring properties.

D. Promptly clear the site of all debris following demolition.

E. Select a redevelopment plan for the site that is compatible with the existing character of the area.

DEMOLITION AND NON-CONTRIBUTING BUILDINGS

These guidelines are intended principally for historic buildings in the Special Historic district that are considered contributing to its significance. Non-contributing buildings and additions—which may include those constructed outside the period of significance and those that have undergone significant alteration and no longer reflect their historic character—and buildings with conditions that have substantially deteriorated, undermining the structural integrity, may have more lean thresholds for approval of demolition at the discretion of the Architectural Review Board.

CONSIDERATIONS FOR APPROVAL

The Planning and Building Codes Department and the ARB take demolition of historic buildings very seriously and there are specific requirements for what must be submitted for review of a proposed demolition (see page 43). Applications will be intently evaluated in consideration of the following:

- What is the historic and architectural significance of the building proposed for demolition? Is it particularly unique to the area or is it of individual noteworthy significance?
- Does the building contribute to the district?
- Is the building structurally sound?
- Have all efforts been exhausted in considering alternatives to demolition?
- What effect will the demolition have on neighboring properties, the streetscape, and the overall area?
- Is there new development planned for the site?
- Is the new development compatible with the guidelines for new construction?

In all instances, if demolition is approved, the actual demolition permit shall not be issued until a permit for construction has been reviewed, approved, and issued by the Planning and Building Codes Department. While recordation of the building prior to demolition and salvaging of intact architectural features is encouraged in all instances, it may be required as a condition of approval for demolition by the Architectural Review Board at its discretion.

8.2 RELOCATION

Buildings are to be preserved in their original location on their original site. Relocation of a building from its original site not only compromises the integrity of the relocated building by changing its context but it also disrupts the character of the surrounding area. As such, relocation is generally prohibited unless the building is threatened with demolition.

A complicated and expensive process, relocation—where permitted—should be carefully evaluated and planned to avoid inadvertent damage to the building or surrounding landscape features. The building should be properly protected and secured before, during, and after the move to minimize potential harm. It is preferable in all situations that buildings be relocated in one piece rather than being disassembled. If the building is relocated to another site within the Special Historic district, the proposed site and alterations must be reviewed and approved.

8.2.1 CONSIDER ALL ALTERNATIVES PRIOR TO PURSUING RELOCATION OF A BUILDING

A. Relocation—particularly of contributing buildings—is not appropriate and should be considered only as a last resort when faced with demolition. Relocating structurally sound buildings that are not threatened with demolition or redevelopment is not appropriate.

B. Evaluating potential reuse strategies or sale opportunities prior to relocating a building is encouraged.

C. Buildings should not be unnecessarily relocated when there are no plans for new construction on a property. New construction must follow applicable guidelines.

D. Documentation of the building in its original setting through photographs prior to relocation is encouraged to create a record of the property.

8.2.2 MINIMIZE IMPACTS TO THE RELOCATED BUILDING, THE SITE TO BE VACATED, AND THE OVERALL AREA

A. Protect the building before, during, and after the move by thoroughly evaluating the structural condition of the property and properly securing it from vandalism, exposure to weather and adverse conditions, and shifting during the moving process.

B. Protect significant site features such as mature trees, fences, and walls on the original site and along the route of the move. If site features must be removed to relocate the building, they shall be reinstalled in their original location following the move.

C. Protect adjacent structures from inadvertent damage.

D. Significantly altering the existing topography of the original site to facilitate relocation of the building is not appropriate.

E. Selecting a relocation site with similar characteristics as the original site is recommended.

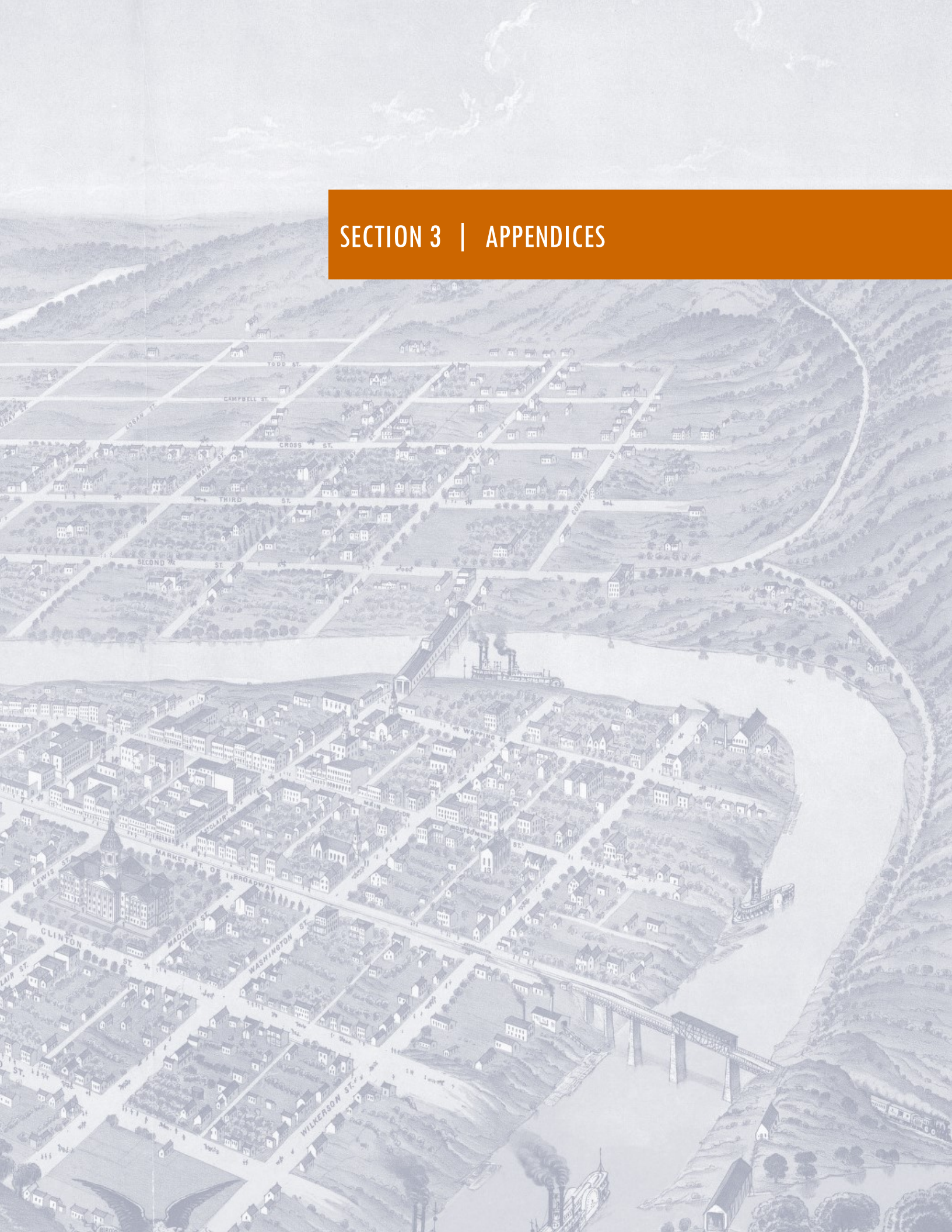
F. Planning for new construction on the original site of the relocated building that is compatible with the area rather than leaving a vacant parcel is encouraged.

CONSIDERING RELOCATION

When considering applications for the relocations of buildings within the Special Historic district, the Architectural Review Board may consider the following:

- The significance of the building proposed for relocation and whether it is contributing to the area.
- The condition and integrity of the building proposed for relocation.
- Whether the building is faced with potential threats of demolition.
- Whether there are concrete plans for redevelopment of the lot.
- Whether the building can be relocated without causing damage to the building.
- Whether the building can be relocated without causing damage to significant site features.
- If it is to be relocated within the district, whether the proposed relocation site is compatible with the character of the building.

SECTION 3 | APPENDICES



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APPENDIX A. FREQUENTLY ASKED QUESTIONS

1. DOES MY PROJECT REQUIRE DESIGN REVIEW?

If you are proposing exterior changes (beyond routine maintenance or painting already painted surfaces) to your building and it is located within the designated Special Historic Zoning District you are required to go through the design review process and receive a Certificate of No Exterior Effect or Certificate of Appropriateness before you begin work. Interior work does not typically require design review; however, if interior work will affect the exterior appearance of the building (such as enclosing a window opening), you will be required to go through the review process.

2. WHERE SHOULD I BEGIN THE REVIEW PROCESS?

Your primary contact for the design review process is the Planning and Buildings Codes Department, which provides a staff person to support the Architectural Review Board. Planning and Building Codes Department staff can be reached at 502.352.2094. Staff can speak with you regarding your proposed project, verify that you need to go through the design review process, provide the most recent edition of the guidelines, and an application form for the Certificate of Appropriateness.

3. WHEN IS THE BEST TIME TO BEGIN COORDINATION?

In order to avoid unnecessary delays and expenses, it is recommended that you contact the Planning and Building Codes Department staff as early as possible in the planning process. Staff will be able to provide guidance and information regarding the required level of review as well as the materials that need to be submitted to receive approval, if required.

4. IS THE REVIEW PROCESS ESPENSIVE?

The Planning and Building Codes Department charges a set fee for a Certificate of Appropriateness, which is scaled to the nature of the proposed work. The most current information on fees can be obtained from department staff.

5. IS THERE A WAY TO SPEED UP THE REVIEW PROCESS?

The design review process is guided by a set calendar that allows for consistent review and meeting timelines. Completing the application process in accordance with set procedures is important to ensure that projects are reviewed efficiently. The best way to speed up the process is to coordinate early with Planning and Building Codes Department staff to ensure that you submit appropriate, complete materials for your project.

6. DO I NEED TO HIRE A PROFESSIONAL?

You are not required by the design guidelines to hire an architect, engineer, contractor, or other professional. However, for complex projects that require the submission of scaled drawings or renderings, retaining the services of a professional may be useful in providing the appropriate materials. Professionals can also provide detailed guidance regarding what options exist for meeting the needs of a project.

7. CAN I BEGIN WORK AFTER RECEIVING A COA?

Most times, going through the design review process and receiving a Certificate of Appropriateness is just one step of the process necessary to begin work on a project. You should also check with to ensure that you have all necessary permits prior to beginning work. Note that you cannot receive a building permit without first having an approved Certificate of Appropriateness.

8. WHAT IF AN EMERGENCY REPAIR IS NEEDED?

If a building requires an emergency repair due to unforeseen events such as a tree collapse, fire, or weather event, an emergency work permit can be issued without review by the Architectural Review Board. Property owners are encouraged to contact the Planning and Building Codes Department as soon as possible to notify the director of the emergency condition warranting immediate action.

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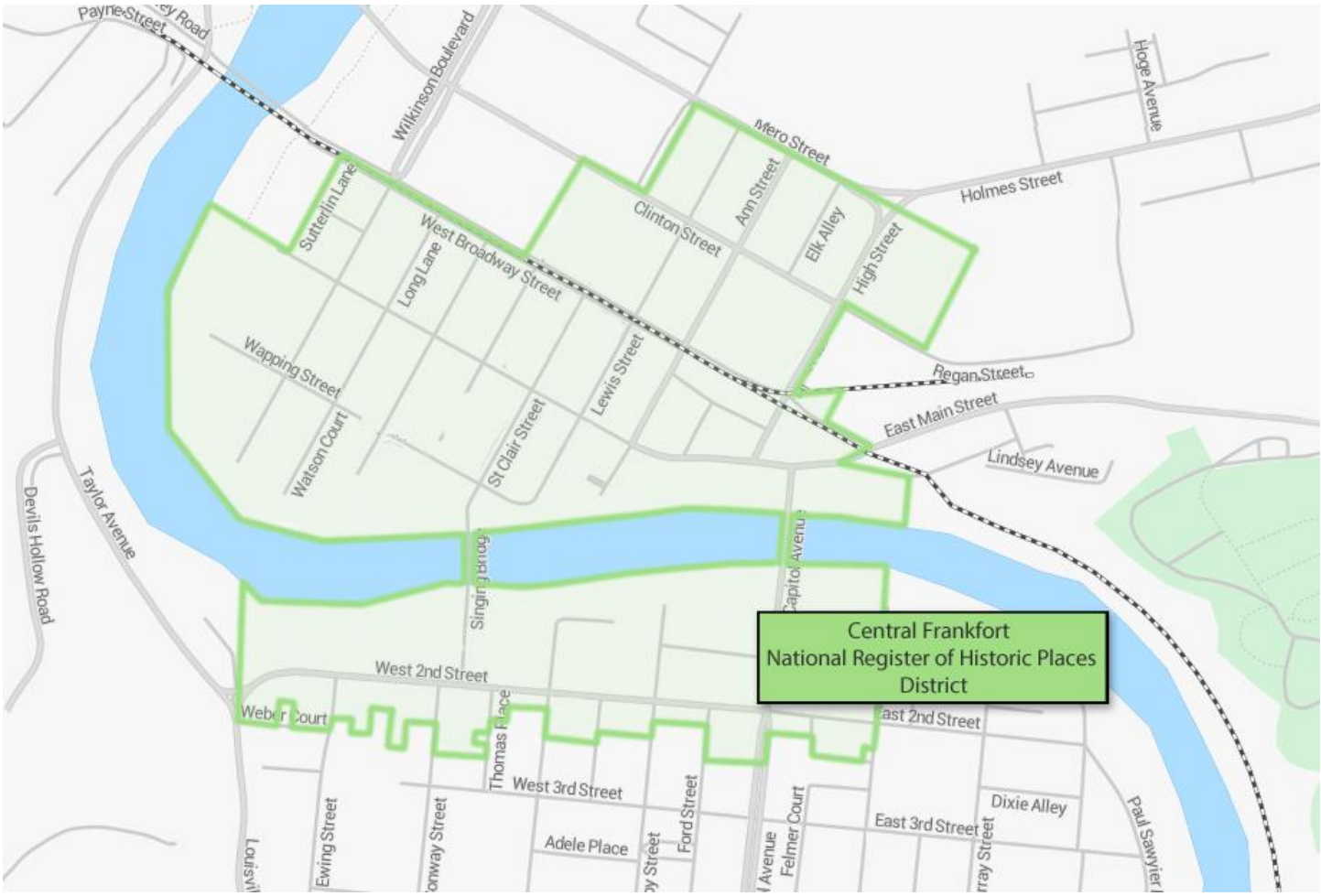
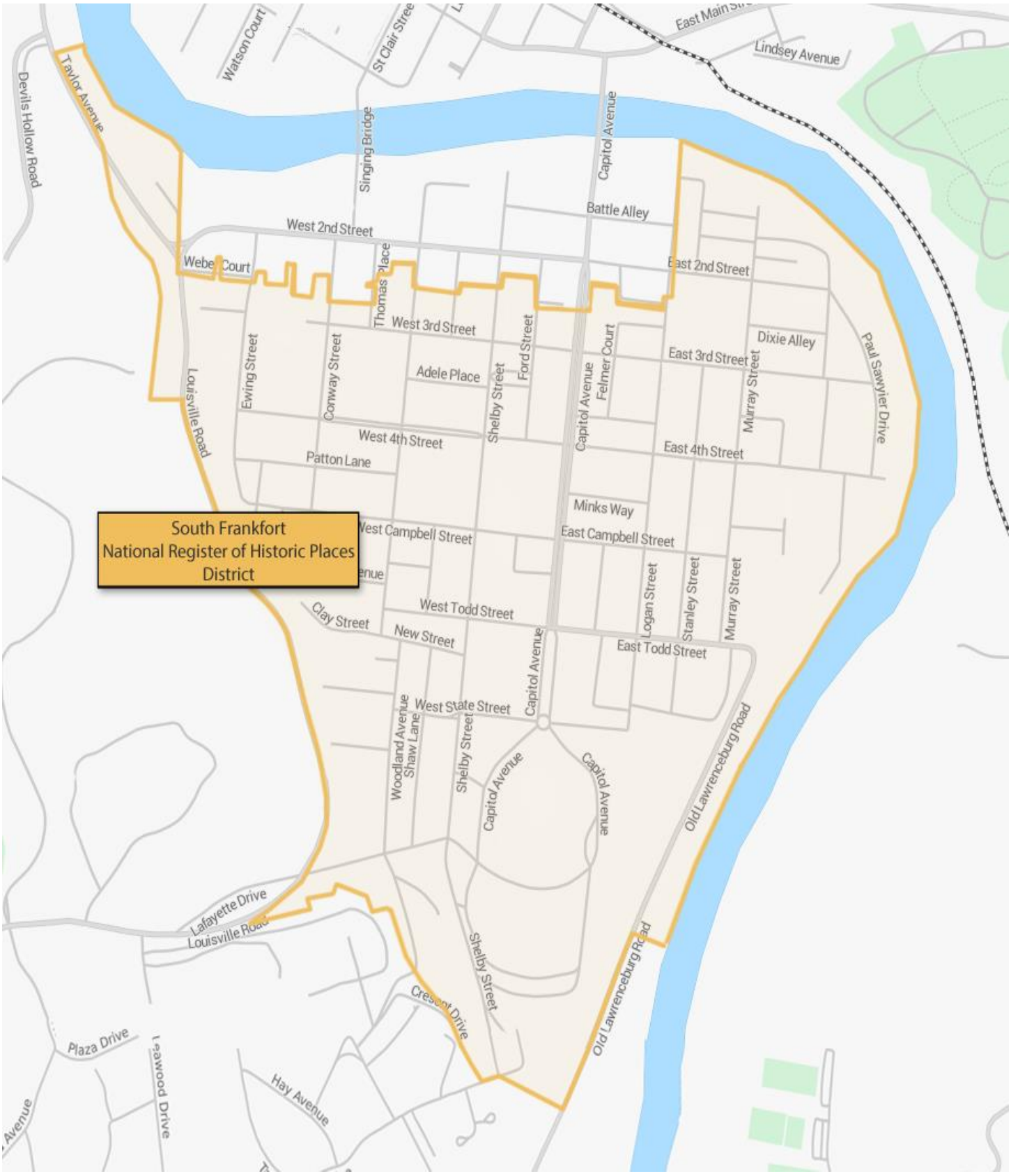
APPENDIX B. HISTORIC DISTRICT MAPS

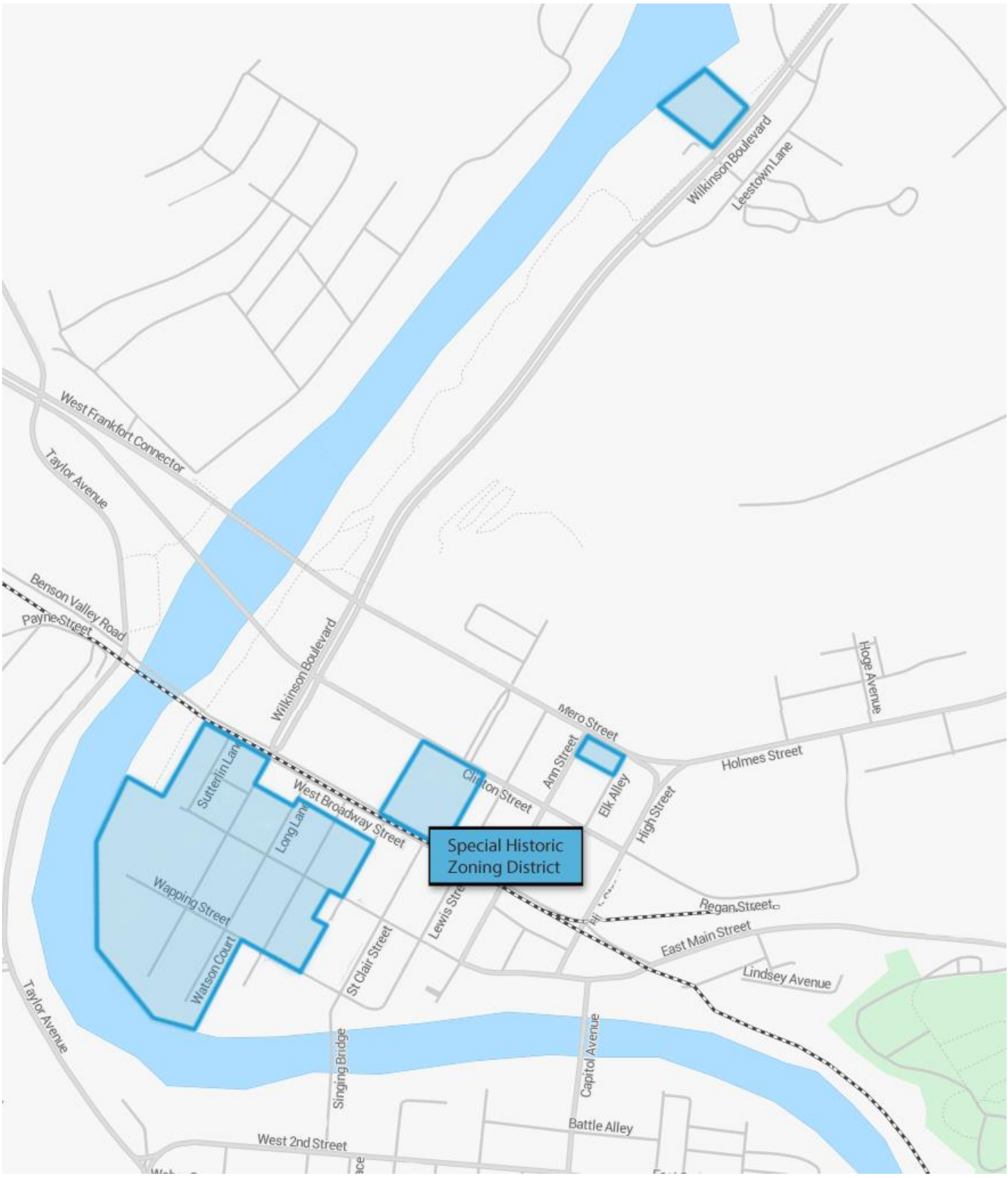
Central Frankfort Historic District, listed in the National Register of Historic Places in 2009.



South Frankfort Historic District, listed in the National Register of Historic Places in 1983 (amended 2013).



City of Frankfort designated Special Historic Zoning areas, current as of July 2015.



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APPENDIX C. LISTING OF CONTRIBUTING AND NON-CONTRIBUTING PROPERTIES (CURRENT AS OF FEBRUARY 2009)

STREET NAME	STATUS
Ann Street	
517-519 Ann Street	Contributing
Long Lane	
306 Long Lane	Contributing
308 Long Lane	Contributing
310 Long Lane	Non-contributing
314 Long Lane	Non-contributing
Mero Street	
113-115 Mero Street	Contributing
117-119 Mero Street	Contributing
Petticoat Lane	
1 Petticoat Lane	Contributing
1.5 Petticoat Lane	Contributing
Wapping Street	
320 Wapping Street	Contributing
404 Wapping Street	Contributing
405-407 Wapping Street	Contributing
410 Wapping Street	Contributing
(r)410Wapping Street	Contributing
411 Wapping Street	Contributing
413 Wapping Street	Contributing
417 Wapping Street	Contributing
501-503 Wapping Street	Contributing
505 Wapping Street	Contributing
510 Wapping Street	Contributing
511 Wapping Street	Contributing
514 Wapping Street	Contributing
516-518 Wapping Street	Contributing
Washington Street	
200 Washington Street	Contributing
206 Washington Street	Non-contributing
207 Washington Street	Contributing
210 Washington Street	Contributing
211-213 Washington Street	Contributing
212 Washington Street	Contributing
300 Washington Street	Contributing
306 Washington Street	Non-contributing
307 Washington Street	Contributing
308 Washington Street	Non-contributing
311 Washington Street	Contributing
310-316 Washington Street	Non-contributing
Watson Court	
100 Watson Court	Non-contributing
101 Watson Court	Non-contributing
102 Watson Court	Contributing
103 Watson Court	Contributing
104-106 Watson Court	Contributing
108 Watson Court	Contributing
111 Watson Court	Contributing
112 Watson Court	Contributing
114 Watson Court	Contributing
West Broadway	
300 West Broadway	Contributing
501 West Broadway	Contributing
503 West Broadway	Contributing
505 West Broadway	Contributing
507-509 West Broadway	Contributing
511 West Broadway	Contributing
513 West Broadway	Contributing
(r)513 W. Broadway	Contributing

STREET NAME	STATUS
West Main	
320 West Main	Contributing
324 West Main	Contributing
326 West Main	Contributing
329 West Main	Contributing
331-335 West Main	Contributing
401 West Main	Contributing
403 West Main	Contributing
405-407 West Main	Contributing
414-416 West Main	Contributing
415 West Main	Contributing
421 West Main	Contributing
514-522 West Main	Non-contributing
Wilkinson Street	
98 Wilkinson Street	Contributing
100 Wilkinson Street	Contributing
101 Wilkinson Street	Contributing
102 Wilkinson Street	Contributing
103-105 Wilkinson Street	Contributing
104 Wilkinson Street	Contributing
106 Wilkinson Street	Contributing
108 Wilkinson Street	Contributing
112 Wilkinson Street	Contributing
201-209 Wilkinson Street	Non-contributing
202 Wilkinson Street	Contributing
211 Wilkinson Street	Contributing
218 Wilkinson Street	Contributing
302 Wilkinson Street	Contributing
304 Wilkinson Street	Contributing
305 Wilkinson Street	Contributing
307 Wilkinson Street	Contributing
308 Wilkinson Street	Contributing

STREET NAME	STATUS
309 Wilkinson Street	Contributing
311 Wilkinson Street	Contributing
312 Wilkinson Street	Non-contributing
314 Wilkinson Street	Contributing
315 Wilkinson Street	Contributing
316 Wilkinson Street	Contributing
318 Wilkinson Street	Contributing
900 Wilkinson Street	Contributing

APPENDIX D. GLOSSARY OF SELECTED ARCHITECTURAL TERMS

ADDITION	Construction that increases the existing size of a structure.
ALTERATION	Any process that changes the exterior appearance of a building or individual feature.
ARCHITRAVE	Lowest of the three main parts of the entablature. It sits directly on the capital of a column.
ASPHALT SHINGLE	A composition shingle with an asphalt-impregnated felt base, surfaced with mineral granules.
AWNING	A roof-like cover that projects from a building and is designed to protect from weather or act as a decorative feature.
BALUSTER	Vertical member under a railing. It fills the opening between a handrail and the stair or floor.
BALUSTRADE	Series of balusters connected on top by a handrail. Used on staircases, balconies, porches, etc. Balusters are short pillars or other uprights that support a handrail, such as pickets or spindles.
BAY	Repetitive divisions into which a building is divided.
BEAM	Horizontal structural member designed to support loads.
BONDING PATTERN	Repeating arrangement of masonry (such as brick or stone) into various patterns.
BRACKET	Projecting support member found under eaves or other overhangs. May be only decorative or may be used to support weight.
CAPILLARY ACTION	Pulling of water through a small opening or fibrous material by the adhesive force between the water and the material.
CAPITAL	The upper, decorated portion of a column or pilaster.
CASEMENT WINDOW	A window that is hinged on one vertical edge.
CAST IRON	Iron/carbon alloy that is poured, while a hot liquid, into molds to give it form. It can easily be cast into almost any shape, but it is too hard and brittle to be shaped by hammering.
CAULKING	Method of filling with an elastic compound all of the small crevices, holes, and joints between different materials that cannot be sealed by any other method.
CAUSTIC	Capable of burning, dissolving, or eating away by chemical action.
CEMENT	Any material or mixture of materials (such as clay and limestone) that is allowed to harden in place. Cement is often combined with an aggregate (such as sand or gravel) to form concrete.
CERTIFICATE OF APPROPRIATENESS	Permit to proceed with new construction or alterations to property within a
CHAMFER	A beveled edge on the corner of a porch post.
CHIMNEY	A vertical shaft of masonry that encloses a flue designed to remove combustion

CLADDING	Exterior, non-structural finish material on a building.
CLAPBOARD	Twelve to fourteen inch hand split boards used as overlapping horizontal siding.
COLUMN	Pillar that may be square, truncated, patterned or circular and serves as a support for something resting on its top.
CONCRETE	Mixture of sand, gravel, crushed rock, or other aggregate held together by a paste of cement and water. When hardened, concrete has great structural strength.
CORNICE	Projecting decorative molding along the top of a building or wall. It is the upper section of an entablature. (see entablature)
CRESTING	Decorative work forming the top of a wall, or a decorative railing running along the ridge of a roof.
CUPOLA	Small structure built on top of a roof, originally providing ventilation.
DEMOLITION	Any process that destroys in part or in whole a portion of a building or feature.
DORMER	Vertical window projecting from the slope of a roof, usually with its own roof.
DOUBLE-HUNG WINDOW	A window composed of two movable sashes set one above the other.
EAVES	Lower part of a roof that overhangs a wall.
EFFLORESCENCE	Water-soluble salts that leach from masonry by capillary action and settle on the surface by evaporation as a white, powdery substance.
ELEVATION	View of a vertical face of a building.
ENTABLATURE	Horizontal construction above a classical column or set of columns. There are three parts: architrave, frieze, and cornice.
FAÇADE	Front or face of a building. The main view of a building.
FANLIGHT	Semicircular or fan-shaped window set above a door or window.
FENESTRATION	The arrangement of window and door openings on a building.
FIBER CEMENT SIDING	A lightweight material that is manufactured to simulate wood products. Resistant to rot, termites, fire, and dimensionally stable.
FIBERGLASS SHINGLE	A composition shingle with a fiberglass base, surfaced with colored ceramic granules.
FIXED WINDOW	A non-operable framed window.
FLASHING	Thin, continuous sheet of metal, plastic, or waterproof paper used to prevent water passing through a joint in a wall, roof, or chimney.
FRIEZE	Middle part of the entablature between the cornice and architrave. It is often decorated (see entablature).
GABLE	Triangular end of a wall under a roof, formed by two sloping sides. (see roof).

GLAZING	Fitting glass into windows or doors.
GUTTERS	A horizontal trough located near the bottom edge of a roof slope to collect rainwater.
HIP	A roof with four sloped sides.
INFILL	Buildings that have been designed and built to replace missing structures or buildings so they fill gaps in the streetscape.
IN KIND	Staying with the same material or items used originally.
JOINT	Junction at which two surfaces meet.
LIGHT	A glass pane in a window or door.
LIME	Calcium oxide, which comes from burning limestone.
LINTEL	Horizontal structural member that supports a load over an opening. May be covered by ornamental or trim board.
MASSING	Physical volume or bulk of a building, and the building's arrangement and organization in relation to the physical site and other buildings.
MOLDING	A linear decorative element.
MORTAR	Substance used in bricklaying to join masonry units. It is usually made of cement or lime mixed with sand and water. It dries hard and firm.
MULLION	The vertical bar between coupled windows or multiple windows.
MUNTIN	Strips separating panes of glass in a window sash.
NEWEL POST	A post supporting one end of a handrail at a flight of stairs.
ORIEL WINDOW	A bay window located above the first floor level supported by brackets or
PANE	A single piece of window glass.
PATINA	Mellowing of age on any material due to exposure to the elements. This causes the material to look different than the day it was installed. (example: over a period of time a greenish coating will appear on the surface of copper.)
PEDIMENT	Triangular part of a gabled roof often used as a crowning element above doors or windows.
PIER	A square masonry or concrete support for a building or porch.
PILASTER	Flattened or half-column attached to a wall for decoration.
PITCH	Slope of a roof.
POINTING	The process of removing deteriorated mortar from the joints of a masonry wall
PRESSED TIN	Thin sheets of tin molded into decorative designs and used to cover interior walls and ceilings. Pressed tin is sometimes used on exteriors in protected

PRIMERS	First coatings that prepare the surface to accept other coatings such as paint.
RAFTER TAIL	The exposed portion of a rafter that overhangs an exterior wall.
RAIL	When referring to a window, the horizontal members that meet in the center of two sashes.
RAILING	Top member of a balustrade.
REHABILITATION	The process of repairing a building to sound condition with minimal changes to original building fabric, allowing for contemporary use while preserving significant historical and/or architectural features.
RHYTHM	Sense of movement created by the regular recurrence of elements across the face of a building, as in the spacing of doors and windows.
ROOF	The part of the structure which covers and protects it from weather, together with decorative elements such as cresting, coverings, chimneys, and other elements.
ROOF COVERINGS	Materials used to cover the roof, such as asphalt shingles, concrete, or terra cotta tiles, slate, or others.
SASH	The framework into which window panes are set.
SCALE	Absolute height and width in relation or proportion to neighboring buildings.
SETBACK	Distance from the front any part of a building to the street right-of-way.
SHADOWLINE	Markings left from an original element that has been removed.
SHED ROOF	A roof that is pitched in a single direction.
SHINGLE	Thin piece of wood, slate, or tin used in overlapping rows to form the surface of an exterior wall or roof. They may be laid in patterns (imbricated).
SIDELIGHT	Narrow, vertical windows on each side of a door.
SILL	A horizontal member at the bottom of a window.
SIMULATED DIVIDED LIGHT WINDOW	A window in which a single, full-length piece glass is set behind affixed muntins to simulate a true divided light window.
SLIDING WINDOW	Overlapping horizontally sliding sashes.
SOFFIT	The underside of a roof overhang.
STREETSCAPE	The characteristics of the street and features along it, as well as their arrangement
STUCCO	Plaster or cement applied to exterior walls. It can be decoratively textured.
TERNEPLATE	Metalplate that must be painted. Otherwise, it will corrode. Placing terneplate next to copper or aluminum will also cause corrosion.
TERRA COTTA	Fine-grained, fired clay product used as on the exterior building ornamentation or as roofing tiles.
TOOLING	Finishing of a mortar joint by pressing and compacting it to create a particular profile.

TRANSOM	Small window or series of panes above a door.
TRUE DIVIDED LIGHT	A window in which the glass is installed as individual small panes.
VAPOR PERMEABLE	Coatings that allow materials to breathe. They allow for an adequate amount of moisture and air to pass through them.
WATER SEALANT	Coatings and sealers that keep out a significant amount of moisture.
WEATHERBOARD	Wood siding for the exterior covering of a frame building.
WEATHER STRIPPING	A narrow, compressible band used between the edge of a window or door and the opening to seal against water and air penetration.
WINDOW	A glazed opening in a wall that provides an interior space with natural light and ventilation.
WINDOW HOOD	Protective and sometimes decorative cover found over doors and windows.
WROUGHT IRON	Almost pure iron which is soft and bendable, and can be forged or bent into many shapes.

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APPENDIX E. SAMPLE MAINTENANCE INSPECTION CHECKLIST

This sample checklist has been created for the benefit of the property owner. While regular and systematic inspection of your property is encouraged, use of this inspection checklist or any other checklist is not required. Property owners are encouraged to review and adapt the checklist as needed to address the particular features of an individual property.

BUILDING ELEMENT/MATERIAL	YES	NO	ACTIONS TO CONSIDER (IF YES)
ROOFS—ALL			
Is the roof ridge or are surfaces sagging or bowing?			Consult an architect or engineer to determine if structural deficiencies are present.
Are there signs of loose or missing fasteners?			Replace fasteners as necessary with compatible counterparts.
ROOFS—METAL			
Are there signs of significant rust or corrosion?			Inspect the roof for structural integrity, patch or re-solder deteriorated sections, and recoat surfaces as necessary. Tin and terne-coated surfaces need to be repainted every 5-10 years to maintain durability. If there is significant deterioration throughout the roof, consider replacement with an in-kind or compatible counterpart.
Are there broken seams or holes in the metal surfaces?			
ROOFS—ASPHALT			
Are there signs of missing, broken, curling, or warped shingles?			Replace deteriorated or missing shingles in-kind. If deterioration is significant or spread throughout the roof, consider replacement.
Are shingles losing mineral cover or do edges look thin?			
Are there signs of nails popping?			Re-fasten shingles with appropriate nails.
Are there signs of moss or other biological growth?			Clean surfaces of growth and treat to minimize conditions that attract biological growth. Consider trimming overhanging branches within 5-10 feet of the property that shade the roof to allow for it to dry out properly.
ROOFS—TILE			
Are there signs of missing or broken tiles?			Replace deteriorated or missing tiles in-kind. If deterioration is significant or spread throughout the roof, consider in-kind replacement of the roof.
Are there signs of delaminating on individual units?			
ROOFS—WOOD			
Are there signs of moss or other biological growth?			Clean surfaces of growth and treat to minimize conditions that attract biological growth. Consider trimming overhanging branches within 5-10 feet of the property that shade the roof to allow for it to dry out properly.
Are there signs of warped, split, missing, or eroded shingles?			Replace deteriorated or missing tiles in-kind. If deterioration is significant or spread throughout the roof, consider in-kind replacement of the roof.

BUILDING ELEMENT/MATERIAL	YES	NO	ACTIONS TO CONSIDER (IF YES)
ROOFS—FLASHING			
Is there loose, missing, or rusted flashing at chimneys, valleys, ridges, or walls?			Remove previously-applied but deteriorated or not appropriate patches and patch with compatible materials. If deterioration is substantial, consider replacement of the entire section of flashing.
Are there signs of previous patching with roofing cement or tar?			
GUTTERS AND DOWNSPOUTS			
Are gutters clean and do they drain correctly?			Clean and repair deteriorated sections with in-kind materials as necessary. If deterioration is significant, consider replacement of the entire unit with in-kind materials.
Are there loose, rotted, or missing gutters or downspouts?			
Do gutters have low spots or not slope uniformly?			Realign and hang gutters to provide proper drainage toward downspouts.
Are there broken seams or do gutter connections leak?			Solder open joints to maintain the integrity of the connections.
Does water pool at the foundation at the terminus of the downspout?			Install splashblocks or extensions at the end of the downspout to direct water away from the foundation. Regrade the earth near the foundation to direct water away from the foundation.
CHIMNEYS			
Are bricks or mortar cracked, crumbling, or missing at chimneys?			Patch and repair masonry with in-kind materials. Repoint deteriorated mortar with a compatible mortar. If deterioration is significant or the chimney presents a structural concern, reconstruction may be necessary. Reconstruct with compatible materials.
Does the chimney exhibit curvature on one side due to the effects of uneven heating and cooling?			
Is the chimney liner missing or defective or do fireplaces smoke excessively?			If using a wood-burning fireplace or the interior masonry exhibits significant deterioration, install a liner.
EXTERIOR WALLS AND FOUNDATIONS			
Does the wall seem out of plumb, un-level, or are there visible bulges?			Such characteristics can reflect serious structural issues with the building. Consult with an architect or engineer to verify the integrity of the structure.
Do doors and windows fail to line up squarely in their openings?			
Are there open joints around doors and windows or trimwork?			Repair any identified deterioration and re-caulk gaps as appropriate.
Where paint is present, is it peeling, cracking, or plastering?			This may indicate moisture penetration. Monitor deterioration, prepare surfaces, and repaint every 5 to 7 years to maintain integrity.

BUILDING ELEMENT/MATERIAL	YES	NO	ACTIONS TO CONSIDER (IF YES)
EXTERIOR WALLS AND FOUNDATIONS			
Is paint powdering or chalking to a dull surface?			May indicate improper surface cleaning or surface preparation prior to painting. Scrape, prepare, prime, and repaint surfaces.
Is there mold or mildew on the wall surface?			Identify sources of moisture and correct as appropriate. Clean surfaces with gentle water cleaning and a gentle detergent, if necessary, to remove growth. Trim back landscaping to allow the surfaces to dry out and minimize future growth.
Where present, are shingles or siding dented, faded, or rotted?			Repair deteriorated sections or replace with in-kind materials as appropriate.
Are there significant cracks in masonry (stone, brick, or concrete) or mortar?			Cracks—particularly vertical or diagonal cracks that split the masonry units—can indicate significant structural problems. Consult with an architect or engineer to verify structural integrity. Horizontal and hairline cracks are typically of less concern. Monitor growths to determine if they are continuing to increase in size.
Is any masonry loose, missing, or deteriorated?			Replace with in-kind units as appropriate. If deterioration is widespread, consider potential reconstruction of the feature.
Is any mortar soft or crumbling?			Repoint mortar with a compatible modern mortar.
Is efflorescence (typically a white powdery surface representing the leaching out of water-soluble salts from masonry) present?			Clean the surface with a low-pressure water washing and natural bristle brush. Monitor masonry for the continued presence of efflorescence, which could reflect larger problems.
WINDOWS AND DOORS			
Do window and door components exhibit deterioration or deteriorated coatings?			Clean and repair deteriorated sections with in-kind materials through splicing or consolidating as appropriate If deterioration is significant, consider replacement of the entire section with in-kind materials.
Is there evidence of moisture penetration around openings?			Re-caulk deteriorated or missing seals and replace deteriorated or missing weather-stripping to minimize air and moisture infiltration.
Are there open joints in need of caulking?			
Do doors have deteriorated or missing weather-stripping?			
Is putty around glazing cracking, soft, or pulling away from the glass?			Re-glaze the deteriorated areas to maintain integrity and prevent infiltration.

BUILDING ELEMENT/MATERIAL	YES	NO	ACTIONS TO CONSIDER (IF YES)
WINDOWS AND DOORS			
Are sashes loose in their frames?			Reset dislodged components and replace deteriorated hardware to ensure proper functioning.
Do window sashes and doors operate smoothly?			
Do window and door locks function properly?			
PORCHES			
Are there loose, deteriorated, or missing structural or decorative components?			Repair or replace components in accordance with the respective materials guidelines.
Are stairs and railings in poor condition?			Reset loose or deteriorated stairs and railings to maintain safe access to the property.
Do porches exhibit improper sloping away from the building?			Porches should gently slope away from the building to allow for water to move way from the foundation. Consult with an architect or engineer to correct the slope of the porch.
Are there signs of excessive deterioration or cracking in the porch floor or unusual settling of the porch foundation?			Such issues may reflect significant structural issues with the porch. Consult with an architecture or engineer to verify the integrity of the structure.
SITE			
Is the site sufficiently graded and drained?			Regrade the property as appropriate to maintain proper water drainage away from the foundation of the primary and secondary structures.
Are large shrubs or trees located close (within 5 feet) of the building?			Relocate small landscaping or trim back large landscaping and trees to allow for surfaces to properly dry out, minimizing the potential for biological growth.
Are fences dislodged or deteriorated?			Re-secure dislodged components and repair deteriorated sections with in-kind materials.
Are brick or flagstone pavers missing, cracked, or otherwise deteriorated?			Verify the stability of the base beneath the units and replace deteriorated or missing units.
Is vegetation growing between individual units of hardscape elements?			Some vegetation can lead to the dislodging or cracking of masonry. Remove vegetation and root systems.
Do concrete driveways, walkways, or sidewalks exhibit cracking?			Seal cracks to minimize moisture penetration. If deterioration is significant, consider sealing surfaces or repaving to maintain integrity.

APPENDIX F: CLASSIFICATION OF WORK AND REVIEW REQUIREMENTS

The following chart provides a breakdown of commonly applied for projects within Frankfort's local historic districts and identifies the level of design review required by the project. This chart should be considered for general reference only. Questions regarding specific projects and applicability of design review requirements should be directed to the Planning and Building Codes Department.

PROJECT TYPE	ROUTINE MAINTENANCE (NO REVIEW REQUIRED)	ADMINISTRATIVE APPROVAL	ARCHITECTURAL REVIEW BOARD
EXISTING PRIMARY STRUCTURES	(Zoning Permit only)	(Zoning or Building Permit)	(Building Permit)
Architectural details: Repair with no change in materials or design	X		
Architectural details: Replacement of existing features with in-kind materials and design or if not visible from the public right-of-way		X	
Architectural details: Replacement of existing features with new materials and/or design, addition of new features, or removal of existing features visible from the right-of-way			X
Awnings and canopies: Repair of existing features with no change in materials or design	X		
Awnings and canopies: Replacement of existing features, installation of new features, or removal of existing features not visible from the right-of-way		X	
Awnings and canopies: Replacement of existing features, installation of new features, or removal of existing features visible from the right-of-way			X
Chimneys: Repair of existing features with no change in materials or design	X		
Chimneys: Replacement of existing features, construction of new features, or removal of existing features			X
Decks: Repair of exiting features with no change in materials or design	X		
Decks: Installation, replacement, or removal of decks not visible from the right-of-way		X	
Decks: Installation, replacement, or removal of decks visible from the right-of-way and/or above the first floor level			X
Doors: Repair of existing features with no change in materials or design; replacement of hardware	X		
Doors: Replacement of existing features with no change in design or materials or other work if not visible from the right-of-way		X	

PROJECT TYPE	ROUTINE MAINTENANCE (NO REVIEW REQUIRED)	ADMINISTRATIVE APPROVAL	ARCHITECTURAL REVIEW BOARD
EXISTING PRIMARY STRUCTURES			
Doors: Replacement of existing features with new materials or design, installation of new openings, or removal of existing openings visible from the right-of-way			X
Doors (storm): Installation of storm doors not visible from the right-of-way		X	
Doors (storm): Installation of storm doors visible from the right-of-way			X
Foundations: Chemical or water cleaning where not visible from the right-of-way		X	
Foundations: All tuckpointing and all other masonry treatments, repairs, and alterations visible from the right-of-way			X
Gutters and downspouts: Repair of existing features with no change in materials or design	X		
Gutters and downspouts: Covering over of built-in gutters with appropriate materials with no removal of features		X	
Gutters and downspouts: Installation of new features, removal of existing features, or replacement with new materials and/or design			X
House numbers and mailboxes: Installation, repair, replacement, or removal	X		
Lighting fixtures: Repair of existing features with no change in materials or design	X		
Light fixtures: Replacement of existing features, removal of existing features, or installation of new features		X	
Masonry: Chemical or water cleaning where not visible from the right-of-way		X	
Masonry: All tuckpointing and all other masonry treatments, repairs, and alterations visible from the right-of-way			X
Painting: All painting, excluding unpainted masonry surfaces	X		
Painting: All painting of historically unpainted masonry surfaces			X
Patios: Repair of existing features with no change in materials or design	X		

PROJECT TYPE	ROUTINE MAINTENANCE (NO REVIEW REQUIRED)	ADMINISTRATIVE APPROVAL	ARCHITECTURAL REVIEW BOARD
EXISTING PRIMARY STRUCTURES			
Patios: Alteration of existing features with a change in design or materials if not visible from the right-of-way and construction of new features not visible from the right-of-way		X	
Patios: Alteration of existing features with a change in design or materials if visible from the right-of-way and construction of new features visible from the right-of-way			X
Porches: Repair of existing features with no change in materials or design		X	
Porches: Replacement of existing features with a change in materials or design, removal of existing features, or construction of new features			X
Roofs: Repair of existing roofs with no change in design or materials	X		
Roofs: Replacement of existing roofs with no change in materials	X		
Roofs: Replacement of existing asphalts shingle or built-up roofs with a change in materials		X	
Roofs: Replacement of existing slate, tile, metal, or other specialty roofing with a new material, alteration of roofline, or alteration or removal of details			X
Siding: Repair and replacement with no change in materials or design	X		
Siding: Repair and replacement with a change in materials or design, installation of new siding, or removal of existing siding			X
Stairs and steps: Repair of existing features with no change in materials or design	X		
Stairs and steps: Alteration with a change in materials or design or construction or removal of stairs and steps when not visible from the right-of-way		X	
Stairs and steps: Alteration with a change in materials or design or construction or removal of stairs and steps when visible from the right-of-way			X
Windows: Repair of existing features with no change in materials or design	X		

PROJECT TYPE	ROUTINE MAINTENANCE (NO REVIEW REQUIRED)	ADMINISTRATIVE APPROVAL	ARCHITECTURAL REVIEW BOARD
Windows: New windows not visible from the right-of-way or replacement windows identical		X	
Windows: New windows visible from the right-of-way, replacement windows with a change in materials or design, or removal of existing windows			X
NEW CONSTRUCTION			
New construction of a primary or accessory building			X
New construction of an addition to a primary or accessory building			X
ACCESSORY BUILDINGS			
Repair of an accessory building with no change in materials or design	X		
Alteration of an accessory building with a change in materials or design		X	
Removal of a non-historic accessory building or replacement with a new building of similar design and materials		X	
Removal of a historic accessory building			X
DEMOLITION AND RELOCATION			
Demolition of any primary building			X
Demolition of non-historic additions and additions not visible from the right-of-way		X	
Demolition of historic additions and additions visible from the right-of-way or demolition of any other part of a building			X
SITE AND SETTING			
Driveways and paved areas: Minor repair such as filling of cracks	X		
Driveways and paved areas: Repaving where visible from the right-of-way		X	
Driveways and paved areas: New driveways and paving not visible from the right-of-way		X	
Driveways and paved areas: New driveways and paving visible from the right-of-way			X

PROJECT TYPE	ROUTINE MAINTENANCE (NO REVIEW REQUIRED)	ADMINISTRATIVE APPROVAL	ARCHITECTURAL REVIEW BOARD
SITE AND SETTING			
Fences and walls: Repair of existing features with no change in design or materials	X		
Fences and walls: Repair of existing rear yard features with a change in design or materials, replacement or removal of existing features in rear yard, or installation of new rear yard features not to exceed six feet in height		X	
Fences and walls: Repair of existing front and side yard features with a change in design or materials, replacement or removal of existing features in front or side yard, installation new front and side yard features, and installation of any new feature over six feet in height			X
Fire escapes: Installation or removal of fire escapes not visible from the right-of-way		X	
Fire escapes: Installation or removal of fire escapes visible from the right-of-way			X
Landscaping: Maintenance of existing landscaping, installation of new landscaping, or removal of existing landscaping	X		
Mechanical and electrical equipment: Repair or removal of existing features	X		
Mechanical and electrical equipment: Installation of equipment not visible from the right-of-way		X	
Mechanical and electrical equipment: Installation of equipment visible from the right-of-way			X
Satellite dishes, antenna, and solar panels: Installation of new features not visible from the right-of-way		X	
Satellite dishes, antenna, and solar panels: Installation of new features visible from the right-of-way			X
Signs: Repair of existing signs with no change in materials or design	X		
Signs: Removal of existing non-historic signs	X		
Signs: Installation of new signs that conform with zoning regulations		X	
Signs: Installation of new signs that do not conform with zoning regulations			X

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APPENDIX G. NEW CONSTRUCTION CHECKLIST

The following chart provides a breakdown of common factors that will be considered by the ARB when reviewing proposals for new construction within the historic district. The chart is provided here for the benefit of the property owner so that decisions related to the development can be evaluated for appropriateness during the planning process. This list should not be considered exhaustive. The individual character of a property is an important consideration.

SITE AND BUILDING ELEMENTS	YES	NO
WALKWAYS/DRIVEWAYS		
Are the locations compatible with the character of the area?		
Are the dimensions compatible with the character of the area?		
Are the materials and finish compatible with the character of the area?		
LANDSCAPING		
Are mature and character-defining trees of the site retained?		
Are the species of new plants appropriate for the area?		
Are plantings of an appropriate scale and in an appropriate location for the site and building?		
FENCHES		
Are the locations of fences compatible with the character of the area?		
Are the scale of fences compatible with the character of the area?		
Are the fence designs, materials, and details compatible with the character of the area?		
Do fences meet all applicable code requirements?		
UTILITIES AND EQUIPMENT		
Are the locations of mechanical units and utilities are appropriate?		
Are mechanical units and utilities appropriately screened from view from the public right-of-way?		
BUILDING PLACEMENT		
Is the building placement in relation to the street (setback) compatible with the character of the area?		
Is the primary entry oriented toward the street?		
Is lot coverage and the spacing of the building compatible with the character of the area?		
BUILDING SIZE		
Is the massing of the building compatible with the character of the area?		
Is the complexity of the building form compatible with the character of the area?		
Is the height of the building within 10% of surrounding buildings?		
Is the width of the building compatible with the character of the area?		
ROOF		
Does the roof use a pitch and form compatible with the character of the area?		
Are contemporary materials compatible with the character of the area used?		
Are chimneys, dormers, cornices, or other items used to create visual interest and are they of the appropriate scale and character?		

SITE AND BUILDING ELEMENTS	YES	NO
WINDOWS AND DOORS		
Do windows and doors of exhibit compatible ratios, spacing, and proportions with others in the area?		
Are window materials and casing features compatible with the character of the area?		
Are the door styles—particularly the façade door—and finish compatible with the character of the area?		
Do storm windows and doors (if included) conform to the size and character of the openings?		
Are shutters (if included) scaled to the window openings?		
PORCHES		
Are porches (where included) compatible in scale and style with the character of the area?		
Are porches compatible with the materials, proportions, and placement of historic porches in the area?		
MATERIALS AND DETAILS		
Does the building use traditional materials or alternative materials that are compatible with the character of the area?		
Does the building incorporate simplified, contemporary details that promote visual interest?		
Is the building compatible with the area but clearly distinguishable as a product of its own time so as not to convey a false sense of history?		
OUTBUILDINGS		
Are the locations of outbuildings compatible with the character of the area?		
Are the outbuildings designed to be subordinate to the primary building?		
Are the outbuildings scaled to the building and the site and in consideration of historic outbuildings in the area?		
Do the outbuildings use a roof pitch and roof compatible with the primary building or other outbuildings in the area?		
Do the outbuildings employ materials compatible with those of the primary building or other outbuildings in the area?		
Are windows and doors of appropriate proportions and scale?		

APPENDIX H. ADDITIONAL RESOURCES

PLANNING AND BUILDING CODES DEPARTMENT

Planning and Building Codes Department: http://www.frankfortpbc.org/

Historic Preservation Information: http://www.frankfortpbc.org/#!page2/cee5

City of Frankfort Zoning Code: http://www.frankfort.ky.gov/document/zoning-codes-and-regulations

PRESERVATION ORGANIZATIONS

Kentucky Heritage Council: http://heritage.ky.gov/

Preservation Kentucky: http://www.preservationkentucky.org/home.php

Bluegrass Trust for Historic Preservation: http://bluegrasstrust.org/resources.html

National Trust for Historic Preservation: http://www.preservationnation.org/

NATIONAL PARK SERVICE TECHNICAL INFORMATION

National Park Service Technical Preservation Services: http://www2.cr.nps.gov/tps/index.htm

Secretary of the Interior's Standards: http://www.nps.gov/tps/standards.htm

Illustrated Guide for Rehabilitating Historic Buildings: http://www2.cr.nps.gov/tps/tax/rhb/index.htm

Illustrated Guidelines on Sustainability: http://www.nps.gov/tps/sustainability.htm

Preservation Briefs: http://www.nps.gov/tps/how-to-preserve/briefs.htm

Preservation Tech Notes: http://www.nps.gov/tps/how-to-preserve/tech-notes.htm

BOOKS AVAILABLE AT PAUL SWAYIER PUBLIC LIBRARY

Caring for Your Historic House (1998) by the National Park Service

Historical Building Construction: Design, Materials, and Technology (2010) by Donald Friedman

Historic Preservation: An Introduction to Its History, Principles and Practice (2000) by Norman Tyler

House Colors: Exterior Color by Style of Architecture (2007) by Susan Hershman

New Life for Old Houses: A Guide to Restoration and Repair (2002) by George Stephen

Old Electrical Wiring: Evaluating, Repairing, and Upgrading Dated Systems (2008) by D.E. Shapiro

Old House Handbook: A Practical Guide to Care and Repair (2008) by Roger Hunt

The Old House Doctor: The Essential Guide to Repairing, Restoring, and Rejuvenating Your Old Home (2013) by Christopher Evers

The Vintage House: A Guide to Successful Renovations and Additions (2011) by Mark A. Hewitt

Victorian House Manual: Care and Repair for This Popular House Type (2014) by Ian Rock

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APPENDIX I. SELECTED BIBLIOGRAPHY

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